

# Annotated Bibliography for 2007-2008

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Албертс, Алберт. “Заказчик из прежнего мира. Приключения П. В. Иволгина.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 295-98.

Александров, Владимир. “Толстой и теннис.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 31-44.  
Tennis appears in Part 6 of *Anna Karenina* in order to underline Vronsky's anglo-phililia and his inclination towards novelty. Tennis was little known in Russia at the time and the average Russian reader would have seen it as something exotic. Tolstoy started to play tennis himself in the mid 1890s, valuing the physical pleasure it gave him.

Алексеева, Галина. “Американская утопия в восприятии Л. Н. Толстого.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 119-36.  
Tolstoy was always interested in the peasant commune in Russia. In the late nineteenth century, he took a particular interest in American religious communal movements, many of which took stances on property, vegetarianism and equality similar to his own. He kept abreast of American communes and read all the main literature. Though he lauded the commune for its attempt to recreate God's kingdom on Earth, he was not surprised that not a single commune had survived

into the twentieth century, nor had any new ones arisen to take their place. The decision to remove the commune from society did not protect it as desired; according to Tolstoy, placing it in isolation ensured its demise.

---, “Лев Толстой—переводчик «Декларации чувств 1838 года» Уильяма Л. Гаррисона.” *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 49-56.

Tolstoy did several translations during his lifetime, including William Lloyd Garrison's *Declaration of Sentiments*. Garrison's son sent Tolstoy a copy of this work in 1886, suggesting it contained ideas similar to his own. In Garrison, Tolstoy not only discovered an impressive abolitionist, but also another proponent of non-resistance to evil and a man who often expressed ideas similar to his own about the state. While making his translation, Tolstoy took his audience into account, transforming Garrison's text to make it less specific to the American context and more universal.

Ancira, Selma. “Autorretrato en movimiento.” *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 105-12.

Tolstoy's diaries take up forty-five volumes of the ninety-volume Jubilee edition.

They constitute a “self-portrait in motion,” giving the reader an intimate look at the continuities and changes in Tolstoy's character. Ancira translated a selection from Tolstoy's diary into Spanish. Here she explains the motivations behind her choices.

Aucouturier, Michel. “Deux lectures marxistes de Tolstoï: Plékhanov et Lénine.” *Tolstoï et ses adversaires*. Ed. Luba Jurgenson et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 50-56.

Most early twentieth-century Marxists found it difficult to resist the general respect and devotion Tolstoy enjoyed late in life. Plekhanov would have no part of it. For him Tolstoy was not only a representative of the nobility, but a man whose ideas were contrary to all socially progressive thought, not just Marxism. At issue was Tolstoy's ideal of non-resistance to evil, an idea that favoured the soul over matter. By worrying about the improvement of people's interior experience, Tolstoy precluded the importance of improving their lot in the material world. Lenin, being a man of action, took a completely different view. His interest in Tolstoy was not theoretical. He referred to the author's writing in order to uncover lessons for political action. In other words, Lenin used Tolstoy for propagandistic purposes with an aim to mobilize the radical forces of Russia around the proletariat.

---, “Первая переводчица «Войны и мира» на французский язык княгиня Ирина Паскевич.” *Материалы I Международного семинара*

переводчиков произведений Л. Н. Толстого. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 5-14.

The first French translation of *War and Peace* appeared in 1879. In rather secretive fashion, it declared that it was translated with the author's authorization "par une Russe." That Russian woman was Princess Irina Paskievitch, born in 1835. Turgenev's role in distributing this translation is discussed. A comparison of Paskievitch's translation to others (Henri Mongault and Boris de Schloezer) is also made.

Балк, Ээро. "Арвид Ярнефельт— писатель, переводчик и толстовец." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 95-104.

Arvid Järnefelt was an early translator of Tolstoy's work into Finnish. Starting in 1894, he spent eighteen years translating ten volumes of Tolstoy's work, Biriukov's *Life and Work of Lev Tolstoy* and Chertkov's *Flight of Tolstoy*.

Bancaud, Florence. "Kafka et le monde russe (Kafka and the Russian World)." *Études Germaniques* 62.1 (2007): 45-59. From 1912-15, Kafka took a mental voyage into Russia, reading Gogol, Dostoevsky, Tolstoy, and Chekhov along the way. These authors provided Kafka with the tools he needed to criticize western civilization. Like him, they saw the problems underlying materialism, rationalism and individualism. They also taught Kafka to move beyond scepticism and nihilism. They did not stop at deploring the fragmentation of society caused by modernity; they also had the dream of reintegrating the individual with the community, as demonstrated in their concern over the gap between the intelligentsia and the peasantry.

Barros García, Benamí. "Introducción a

La Simbología Del Dedo En Los Clásicos De La Literatura Rusa De La Segunda Mitad Del Siglo XIX. (Introduction to the Symbolism of the Finger in the Classics of Russian Literature of the Second Half of the Nineteenth Century)." *Especulo: Revista de Estudios Literarios* 36 (2007): 31 Oct. 2008 <<http://www.ucm.es/info/especulo/numero36/dedorus.html>>

A discussion of the symbol of the finger in *Fathers and Sons*, *Father Sergius*, *Crime and Punishment*, and *Brothers Karamazov*. Each work imparts a transcendental meaning to the finger. In *Father Sergius* the finger is reminiscent of the phallus, and its severance and destruction signify the battle between carnal pleasure and spiritual resolve.

Бек, Карин. "А император-то немой!" *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 173-80.

Napoleon's husky voice during the battle of Borodino illustrates the broader thesis of *War and Peace*: the most powerful historical figures have the least impact on events. The narrator uses many other strategies to highlight the Emperor's lack of control and to undermine his authority: portions of the novel that ought to be written in French are relayed in Russian, for example. The purpose is to use language and Napoleon's voice to reveal that he does not understand the Russian reality he invades.

Bendavid-Val, Leah. *Song without Words: The Photographs and Diaries of Countess Sophia Tolstoy*. Washington, DC: National Geographic, 2007.

Between 1885 and 1910 Sofia Andreevna Tolstaia took over a thousand photographs. This collection of photos and diary entries gives an impression of some of the distinguished guests who came to Iasnaia Poliana, as well as giving a glimpse of the local peasantry and into the family's private life.

Богачева, Зинаида. "Немецкие

переводы повести Л. Н. Толстого «Детство»." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 113-22.

*Childhood* is a work of special significance in Germany: Karl Ivanovich's "kind German voice" and maman's preference for holding intimate conversation in German resonated with readers. Bogacheva here analyzes the numerous German translations of this work.

Бурба, Дмитрий. *Зеркало русского индуизма. Неизвестный Лев Толстой*. Москва: «София», 2006.

Christoyannopoulos, Alexandre J. M. E. "Leo Tolstoy on the State: A Detailed Picture of Tolstoy's Denunciation of State Violence and Deception." *Anarchist Studies* 16.1 (2008): 20-47.

Tolstoy was a political anarchist. For the later Tolstoy in particular, the state is a hermetically sealed system maintained by violence, oppression and hypocrisy. It depends upon war and exploitation and is therefore neither Christian, nor rational. Expounding upon Tolstoy's anarchist theme, this article gives an overview of all Tolstoy's main political ideas from his polemical writings and essays. It concludes with a consideration of how Tolstoy's ideas remain relevant to anarchists today.

Courcel, Martine de. "«Grandeur et infamie de Tolstoï» selon Jean Cassou." *Tolstoï et ses adversaires*. Ed. Luba Jurgenson et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 70-80.

A summary and evaluation of Cassou's little known book, *Grandeur et infamie de Tolstoï* (1932). Though Tolstoy is a "demiurge," capable of unrivaled feats of creativity, he suffers from a crippling debilitation—his narcissism. It is so powerful that it prevents him from ever

experiencing true love, despite the attention he devotes to this subject in his art.

Денёв, Коринн Франсуа. "Русское заимствование: Толстой глазами Брессона." Перевод А. Н. Полосиной. *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 197-208. Robert Bresson's *Argent* (1983) is an adaptation of Tolstoy's posthumously published *Counterfeit Bill* (Фальшивый купон) (1911). Bresson may have been the most Russian of all French film directors. He certainly had very strong affinities for Tolstoy. He, too, searched continually for religious fulfillment and was concerned about social inequality. Most important of all, he shared the author's belief that the purpose of art is to search for truth. Deneuve compares the film to the unfinished story, evaluating the way in which Bresson chose to finish it.

Donskov, Andrew. Ed. *Leo Tolstoy and Russian Peasant Sectarian Writers: Selected Correspondence*. Trans. John Woodsworth. Ottawa: Slavic Research Group, U. of Ottawa. 2008.

Around the same time that Tolstoy got involved with *Posrednik* in 1885, he also started corresponding with the sectarian writer T. M. Bondarev (from 1885-98). He continued to correspond with other peasant sectarians until his death. This book gathers the correspondence between Tolstoy and four such writers, Bondarev, F. A. Zheltov (1887-1909), P. V. Verigin (1895-1910) and M. P. Novikov (1896-1910). This correspondence coincides with the radicalization of Tolstoy's religious and political convictions, something which led to his excommunication in 1901 and his vilification in the Orthodox journal *Миссионерское обозрение*. These letters reveal how similar the author's views were to those of peasant sectarians. They also reveal important differences, such as Tolstoy's dislike of the insistence of all sectarians on an insular group identity. He preferred to think in more universal terms. Some of the letters included in

this book are available for the first time in English. An introduction is provided which provides the background on Tolstoyanism, popularism, some of the various sectarian groups, such as the Molokans and Doukhobors. It also characterizes Tolstoy's correspondence with each of the peasant sectarian writers contained in the book. (See also the review in this issue of the *Tolstoy Studies Journal*.)

---, "Толстой и канадские духоборцы сегодня." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 137-50.

Джан, Гэри Р. "Хорошо ли сослужили мастеру? (Дальнейшие заметки по поводу рассказа «Бог правду видит, да не скоро скажет»)." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 231-40.

A translation of Gary R. Jahn's rejoinder to Hugh McLean's observations on *God Sees the Truth but Waits*. A translation of McLean's article also appears in this volume (see below). The exchange originally appeared in *Tolstoy Studies Journal* in 2004. Both of these texts are republished in English in McLean's *In Quest of Tolstoy* (see below).

Ferington, Esther. "Chronicle of a New Age." *Humanities* 28.4 (2007): 32-35. *The New Age*, edited by Alfred Richard Orage, was published in London between 1907 and 1922. The subject matter covered in this journal was vast. Of note was the journal's popularization of the novels of Tolstoy and Dostoevsky as well as the plays of Chekhov. Professor Robert Scholes of Brown University, along with his team at the Modernist Journals Project has made the entire run of *The New Age* available on line, thanks to funding from the National Endowment for the Humanities.

Figes, Orlando. "Tolstoy's Real Hero." *The*

*New York Review of Books* 54.18 (2007): 4, 6-7.

A comparison of Pevear and Volokhonsky's latest translation of *War and Peace* to previous ones, particularly Constance Garnett's. Tolstoy's rhetorical style, his syntax and the use of French in the novel all pose challenges to the translator. Nabokov's comments on Tolstoy and his general observations on translation are also considered.

Философия: люди и идеи. Выпуск 1. *Лев Толстой и культура XXI века. Материалы научно-практической конференции в МГПУ 28 марта 2008 г., посвященной 180-летию со дня рождения Л. Н. Толстого*. Москва: 2008.

Divided into three sections, this collection assesses Tolstoy's influence on contemporary culture. Section 1, "Tolstoy and Society," discusses the socio-political ideas of Tolstoy, Tolstoy and modernity (non-resistance to evil), the idea of fair labor in Russian society, and the philosophical problem of war. Section 2, "Tolstoy and Man," deals with the Tolstoyan conception of pedagogy and the problem of self-perfection. Section 3, "Tolstoy and Culture," includes articles on Tolstoy's Christian worldview, the aphoristic folklore in his diaries, notebooks and articles. Includes a systematic presentation of the opinions of Russian philosophers about Tolstoy and Dostoevsky's aesthetics. Includes "Goethe, Tolstoy and the Universalism of Thought." (I. S.)

Фомин, Е. О. и С. Б. Стебловская. *За что Лев Толстой был отлучен от церкви. Сборник исторических документов*. Москва: «Даръ», 2006.

Genis, Aleksandr. "War and Peace in the Twenty-First Century." Trans. Liv Bliss. *Russian Social Science Review* 48.3 (2007): 79-90. Also appearing in *Russian Studies in Literature* 43.1 (2007): 49-60.

*War and Peace* is devoid of the literary self-consciousness of the twentieth-century novel. Genis compares its organic

style to the famous “suddenly” of Dostoevsky, the “self-sufficient phrases” of Nabokov, the brevity of Babel and the literary retrospection of Joyce.

Геренчер, Зигмунд. “Переводы произведений Л. Н. Толстого на венгерский язык. Примечания на «Яснополянские записки» Душана Маковицкого.” *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 123-28.

Géry, Catherine. “Le Père Serge» de Yakov Protazanov ou Tolstoï revisité par le cinéma muet.” *Voix du monde slave*. Ed. Isabelle Després. Spec. Issue of *Chroniques slaves* 3 (2007): 105-14. By the 1920s, technological advances and theoretical works in the field of montage helped Soviet cinema find the means to express complex psychological states. Pre-revolutionary Russian film, which was less advanced than the cinema of western nations, could only rely upon clumsy effects and symbolism to suggest these states. Yakov Protazanov’s *Father Sergius*, produced in 1917, is the best example of a Russian silent film. Analyzing it helps us see some of the strategies available to silent film in Russia before the advances of the 1920s.

Грызлова, Ираида. “«История похода в Россию» полковника артиллерии маркиза Жоржа де Шамбре—один из источников романа Л. Н. Толстого «Война и мир».” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 71-90. An analysis of Chambray’s *Histoire de l’expédition de Russie*, an important source for *War and Peace*. It sheds light on many important events and details, such as the political circumstances in Europe prior to the war, Napoleon’s relationship to the Poles and his attitude to their political

aspirations in 1812, Alexander I’s immediate reaction to the declaration of war, the peculiarities of Russia Napoleon overlooked before invading, the importance of Barclay de Tolly, the relations between Bagration and Barclay, and the significance of the Battle of Smolensk.

Гудаков, Владимир. “Россия в произведениях Толстого и Дюма.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 209-20.

Haddad-Wolting, Karen. “Un dialogue critique entre Dostoïevski et Tolstoï.” *Tolstoï et ses adversaires*. Ed. Luba Jurgenon et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 81-91.

Though Tolstoy and Dostoevsky were not adversaries, neither were they the best of friends. While their relations were not as complicated as those of Turgenev and Tolstoy, they nevertheless had their subtle nuances. Dostoevsky felt an element of professional jealousy for Tolstoy as an author who was paid more for his work and who never had to write under the same trying circumstances. Dostoevsky also took issue with the portrayal of the family in Tolstoy’s work; to him, the families depicted in *War and Peace*, *Childhood*, *Boyhood*, and *Youth* were “mirages” of no relevance to contemporary experience. His critique of *Anna Karenina* is famous. When Dostoevsky died, Tolstoy began his dialogue with him in earnest. Of particular note is the influence of *Notes from the Dead House*, *Notes from Underground*, and *The Idiot on Resurrection*.

Hellbeck, Jochen. “‘War and Peace’ for the Twentieth Century.” *Raritan* 26.4 (2007): 24-48.

From 1943 to 1960 Vassily Grossman wrote two volumes that can be justifiably called the *War and Peace* of the twentieth century—*For a Just Cause* and *Life and Fate*. Born out of the author’s journalistic writings as a soldier-correspondent during the Second World War, they surpass the

socialist realist dictates of the time and take their aesthetic and ethical cues from the tradition of the classic Russian novel and mainly from Tolstoy. *For a Just Cause* had to be severely abridged in order to meet censorship requirements. It was published in the USSR in 1952. *Life and Fate* was suppressed outright in 1960 and published in its first Russian edition in Switzerland in 1980. Grossman uses his work to explore similar historical and ethical issues Tolstoy takes up in *War and Peace*. His characters continue Tolstoy’s tradition of complex characters by portraying their thought processes and thereby revealing their weaknesses and moral corruptions. This article announces a new publication of *Life and Fate* in English translation.

Hruska, A. “Love and Slavery: Serfdom, Emancipation, and Family in Tolstoy’s Fiction.” *Russian Review* 66.4 (2007): 627-46.

Tolstoy identified serfdom with patriarchal structure and maternal love, thus its dissolution presented a drastic and frightening transformation for him. Taken together, *Childhood*, *Family Happiness*, *War and Peace*, and *Anna Karenina* reveal the stable, paternal structures and maternal, nurturing love that serfdom affords. Families are more secure when they are found in novels like *War and Peace* where the issue of emancipation is a distant concern; families lose stability when serfdom has been abolished, so that in a novel like *Anna Karenina*, new structures must be established in order to maintain the family. Each of these works combines a longing for permanence and stability with anxiety about the inevitability of change.

---, “Чернышевский, Толстой и пределы личности.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 181-88. Tolstoy disliked Chernyshevsky. Though he repeatedly tries to dismiss the thinker as a hack, Tolstoy’s anger towards his opponent expresses a partial acknowl-

edgement of his importance. In fact, there are hidden polemics with Chernyshevsky in many of Tolstoy's works, particularly *Anna Karenina*. Of note is the way the novel takes up the presentation of desire and appetite in *What is to be Done?*

Hutchings, Stephen. "Kavkazskii plenik/The Prisoner of the Mountains: Sergei Bodrov, Russia, 1996." *The Cinema of Russia and the Former Soviet Union*. Ed. Birgit Beumers. London: Wallflower, 2007. 223-31.

This adaptation of Tolstoy's work by the same title unwittingly exposes the problems of criticizing imperialism from a position inside the empire. The film treats Chechen culture too exotically and does not go far enough to expose the brutalities of war. In terms of its plot, this film follows Tolstoy's text quite accurately, but includes numerous other "texts" from the Soviet milieu (e.g., *Ballad of a Soldier*, 1958) and from Hollywood cinema.

Ильинская, Софья. "Русская литература в Греции XIX века. Переводы и восприятие." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 35-48.

Here Plyinskaia describes an anthology of nineteenth-century Russian literature recently translated into Greek. Russian literature became an important influence on Greek culture in the 1880s with Tolstoy, Chekhov, Dostoevsky, Krylov, and others translated for the first time.

Итокава, Коити. "Лев Толстой как зеркало кавказского конфликта." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 151-60.

The war in the Caucasus was a very important subject for Tolstoy who wrote about it both before *War and Peace* and after. One thread uniting all these tales, from *Набег* through to *Хаджи-Мурат*, is

the definition of bravery. It evolves along with his changing attitude to power and the individual. Whereas before the enemy was the opponent in combat, now the enemy is the power responsible for creating the conflict in the first place (Nikolai I and Shamil).

Иванян Э. А. *Когда говорят музы. История российско-американских культурных связей*. Москва: «Международные отношения», 2007.

Tolstoy was a key cultural figure in the dialogue between Russia and the USA. Tolstoy was interested in the work of Garrison, Parker, Emerson, Thoreau, Lowell, Whitman, Sinclair, and others. Ivanian discusses Tolstoy's inclusion into the Walt Whitman Society as an honorary member in 1887 and sheds light how President Theodore Roosevelt, Henry James, and George Steinbeck all received his work. The chapter on Tolstoy also analyzes the various stage productions and film adaptations of his work in the US. Mention is also made of E. J. Simmon's long contribution to Tolstoy Research. (I. S.)

Jurgenson, Luba. "Chalamov contre Léon Tolstoï." *Tolstoï et ses adversaires*. Ed. Luba Jurgenson et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 92-99.

Shalamov considered Tolstoy to be his anti-model, and on several occasions *Kolyma Tales* makes disparaging references to him. Of particular note are Shalamov's later autobiographical writings, which develop this negative attitude with increasing radicalism. He accuses Tolstoy of concealing an entire dimension of human existence by not honestly portraying his characters in extreme conditions. To him, nineteenth-century literature's answers to the question of good and evil did nothing to mitigate the horror of the camps or to account for the fractured self of the twentieth century.

Kalfus, Ken. *The Commissariat of Enlightenment*. New York: HarperCollins, 2004.

This novel opens at Astapovo, 1910. Tolstoy is dying and cinematographer Nikolai Gribshin is there to document the event, learning what a powerful political tool his camera is in the process. Soon after, he meets the scientist Professor Vorobev and the revolutionary Josef Stalin who lead him on the strange odyssey that was the Russian Revolution.

Karshan, Thomas. "Between Tolstoy and Nabokov: Ivan Bunin Revisited." *Modernism - Modernity* 14.4 (2007): 763-69. The influence of Tolstoy on Bunin. Bunin found contemporary answers to Russia's dilemmas unacceptable; neither the revolutionary utopianism of the Soviets nor the modernist esotericism of émigré circles filled the gap between Russia's culture and society, a gap identified repeatedly in Tolstoy's writing and thought. Bunin also learned certain aesthetic values from Tolstoy, values he identifies in his *Liberation of Tolstoy*.

Kelly, Michael. "Science, Consciousness, and Art: From *Anna Karenina* to *What is Art?*" *Canadian-American Slavic Studies* 41.3 (2007): 279-300.

In *Anna Karenina* and in *What is Art?* science runs the risk of becoming too abstract, thus offering no solutions to humanity's fundamental questions. Tolstoy says art is counterfeit for very similar reasons; if it cannot infect, if it cannot resonate with human sentiment on a fundamental level, then it is not genuine. Science and art are genuine when they are matters of consciousness.

Ханинова, Римма. "Сказка Л. Н. Толстого «Карма» в аспекте «Дхаммапады»." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 103-18. Tolstoy included Eastern Religious texts in his *Circle of Reading*. He abridged these works and altered them to cohere to his own views, so that metempsychosis was absent despite its importance to both Hindu and Buddhist thought. His transla-

tion of "Karma" is an interesting case, because it was censored for publication in brochure after appearing in *Северный вестник* in 1894.

Хэмлинг, Анна. "Понятие истории «интраистории» в концепциях Толстого и Унамуно." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 189-96. Tolstoy's influence on Miguel de Unamuno is profound, both stylistically and thematically. There is not any significant difference, for instance, between Tolstoy's search for authentic history (истинная история) and Unamuno's idea of *intrahistoria*. Each author denies the importance of the major events of history and emphasizes the collective consciousness of the people. Each author presents the details of their fictional worlds not as objective phenomena, but as the perceived product of a living consciousness interacting with reality.

Хладковский Р. И. *Италия и художественная классика России*. Москва: ИМЛИ РАН, 2008. An examination of Italian and Russian literature from the perspective of European humanism, its general ideas and artistic forms. Includes the chapter, "The Necessity of the Beautiful in the Tale *Lucerne*. On the Post-Renaissance humanistic thought in *Lucerne*" (147-58). (I. S.)

Kishik, D. "Wittgenstein on Meaning and Life." *Philosophia* 36.1 (2008): 111-28. This paper explores Wittgenstein's ideas about language and its relationship to life. It devotes particular attention to Tolstoy's complaint in *Confession* that "life is meaningless." Tolstoy's life is meaningless when it is removed from its context. Propositions may be found when the search for meaning is detached from life and goes on a "philosophical holiday," but their value is questionable. Meaning should not be sought in isolation, but "only in the context of life." This context gives life to a sign

and when the sign has life it also has meaning.

Леблан, Рональд. "«Санин» Арцыбашева как ответ Толстому и толстовству." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 45-54. Artsybashev's decadent novel *Sanin* (1907) is an intertextual response to Tolstoy's latter polemical writings. *Saninism* emerges as an alternative philosophy, negating all the main tenets Tolstoy espoused, especially the idea of non-resistance to evil.

Lesourd, Françoise. "Une mise en accusation du tolstoïsme par Vladimir Soloviev: de *La Justification du bien* aux *Trois entretiens*." *Tolstoï et ses adversaires*. Ed. Luba Jurgenson et Michel Auctourier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 9-21. Tolstoy and Soloviev had their first meeting at Iasnaia Poliana in 1875. Though they subsequently met only on rare occasions, each found the meetings stimulating. They saw eye-to-eye on several important social issues, the fight against anti-Semitism in 1890 and the great famine of 1891, to name two. Culturally and socially speaking, however, there was a great gulf separating them. Tolstoy had little patience for Soloviev's mysticism and Soloviev saw little extraordinary in Tolstoy's writing, which he called "здоровая обыденщина."

*Лев Толстой и мировая культура. Материалы Второго международного толстовского конгресса*. Москва: 2006.

This collection gathers the materials presented during the Second International Congress of Tolstoy, which took place in Moscow in November 2006. Articles deal with the problem of Tolstoy's poetics and Orthodoxy, methods of studying *War and Peace* and Tolstoy's excommunication from the Church. There are articles that compare Tolstoy's worldview to Vauve-

nargues, I. V. Kirievsky, Dostoevsky and Balmont and other articles that discuss the legacy of Tolstoy's portrayal of estate life and balls. Special attention is devoted to pedagogy and moral education using the "family question," which Tolstoy raised in the 1870s, as a case in point. The collection includes Tolstoy's correspondence with the vegetarian I. I. Perper and information about the journal *Русская беседа*, published for the first time. (I. S.)

*Лев Толстой и мировая литература. Материалы международной научной конференции*. Выпуск 5. Ясная Поляна, 2008.

A collection of materials from the Fifth International Academic conference "Lev Tolstoy and World Literature" which took place at Iasnaia Poliana in August of 2007. Topics include the ontological dimension in *Cossacks*, the Eastern Question according to Tolstoy and Dostoevsky, and Tolstoy as a fighter for peace. A great deal of attention is given to the poetics of Tolstoy's works, such as *Cossacks*, *After the Ball*, *War and Peace*, the translation of the *Gospels*, and *Anna Karenina*. Other works compare Tolstoy's worldview to other thinkers and artists: Chekhov, Leontiev, Shevchenko, Immanuel Kant, Dickens, Tyndall, the French Encyclopaedists, the Christian school of Dosis in Japan, and Indian philosophers. Also included, critical responses to the world premiere of *The Power of Darkness*, Tolstoy's depiction in the painting "Fishing" by N. N. Bunin, the reception of Tolstoy's art in Brazil at the end of the nineteenth century, the tale "Fugitive" and its operatic rendition by N. Strelnikov, Tolstoy's connections with American women. (I. S.)

Мак-Пик, Рик. "Генерал Толстой." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 253-58. Eikhenbaum noted that had Tolstoy lived in another era, he would have been a military leader. Looking at the author's life and the peculiarities of his portrayal of Kutuzov, among American generals,

Tolstoy probably would have most resembled General Douglas MacArthur.

McLean, Hugh. *In Quest of Tolstoy*.

Boston: Academic Studies Press, 2008.

This book gathers McLean's writing on Tolstoy from the last decade. The essays investigate Tolstoy the man as much as they do the artist and thinker. *Family Happiness* is considered from several perspectives. Of particular interest is the young author's courtship of Arsenieva and his complicated relationship to Turgenev. In another chapter, the "missing mothers" of *War and Peace* are pondered: why does the novel say so little about Pierre's and Andrei's respective mothers? Nikolai Levin is compared to Dmitry Tolstoy to determine the extent to which we can expect to find the author's biography in *Anna Karenina*. Gary R. Jahn's rejoinder accompanies McLean's reading of "God Sees the Truth but Waits." In the section "Tolstoy the Thinker" McLean presents the author as a man engaged in many of the larger intellectual issues of the time, as well as the more local ones. He looks at Tolstoy's understanding of Jesus, his 'God' and Rousseau's and his antagonism towards Darwin. McLean also presents Tolstoy's stance on the "Woman Question." In the book's final section, McLean discusses the author's impact on Hemingway and Isaiah Berlin. (See also the review in this issue of the *Tolstoy Studies Journal*.)

---, "Мог ли мастер ошибаться?"

(Заметки по поводу рассказа Л. Н.

Толстого «Бог правду видит, да не

скоро скажет.» *Лев Толстой и*

*мировая литература. Материалы*

*международной научной*

*конференции*. Ред. Галина Алексеева.

Тула: «Ясная Поляна», 2007. 221-30.

A translation of McLean's essay on *God Sees the Truth but Waits*, reappearing this year in English in a chapter of his *In Quest of Tolstoy* (see above).

Medzhibovskaya, Inessa. *Tolstoy and the Religious Culture of his Time: A Biography of a Long Conversation, 1845-1887*. Lanham, MD: Lexington Books, 2008.

Tolstoy's conversion was not the result of a sudden epiphany. It was the culminating point of a philosophical and theological process decades in the making. On the one hand it derived from his understanding of the main intellectual currents abroad: German Romantic philosophy, advances in the natural sciences, pragmatist religion, and theories of social progress all had their influence on Tolstoy. His interaction with contemporaries and the lessons he gained from the experiences of other important figures, both Russian (Pushkin, Gogol, Chaadaev, Herzen, and Dostoevsky), and foreign (Rousseau, St. Augustine, Pascal) also influenced the formation of his religious ideas. Tolstoy's conversion is thus an intertextual evolutionary process. It synthesizes all these disparate historical, social, cultural, and intellectual threads and creates a new and unique understanding of religion.

---, "Толстой в спорах о религиозной совести." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 17-30.

Michaelson, Christopher. "Work and the most Terrible Life." *Journal of Business Ethics* 77.3 (2008): 335-45.

Ivan Ilyich's failure to appreciate the potential moral value of his employment leads to his inability to live well. This analysis *The Death of Ivan Ilyich* differentiates between a good work ethic and a good ethics of work.

Morson, Gary Saul. *Anna Karenina in Our Time: Seeing More Wisely*. New Haven: Yale UP, 2008.

This book offers new readings of many of the main issues in *Anna Karenina*. For example, we are not to judge Anna by any moralistic standard; rather we can see in her our own fascination with the ideology of romantic love. Levin and the issue of modernization are discussed as are the problems of good and evil. Morson finds numerous connections between the novel and problems facing the world today. (See

also the review in Volume XIX of the *Tolstoy Studies Journal*.)

Назимова, Мария Григорьевна. *Из семейной хроники Толстых: С приложением родословной дворян и графов Толстых*. Тула: Тульский областной историко-архитектурный и литературный музей, 2007.

Maria Grigorievna Nazimova's mother was a Tolstoy. Nazimova's memoirs are republished here for the first time since their initial appearance in 1902. Included is an appendix containing the largest published Tolstoy family tree.

Nemser, Alexander. "The World Writing." *The New Republic* 237.12 (2007): 41.

A review of both the Pevear/Volkhonsky and the Bromfield translations of *War and Peace*.

Newman, Ira. "Learning from Tolstoy: Forgetfulness and Recognition in Literary Edification." *Philosophia* 36.1 (2008): 43-54.

In *The Republic*, Plato attacks art on epistemological grounds. Art, argues Socrates, only requires a modicum of technical expertise in order to lull its audience into believing its illusion. This paper proposes that Plato's stance is incomplete, for while art might be weak at establishing the truth of a proposition, it can remind us of fundamental moral truths. Newman identifies a distinct type of forgetfulness, one that is not epistemological, but moral and psychological. In this type of forgetfulness, the subject assents to a proposition's truth, but does not regard it with the proper importance or value. It is forgetting in the sense of neglect. While not everyone suffers from this form of forgetfulness, *The Death of Ivan Ilyich* is aimed at those who do.

Nikitina, Nina. *A Tour of the Estate with Lev Tolstoy*. Tula: Yasnaya Polyana, 2004.

---, "Усадьба как текст жизни Льва Толстого." *Лев Толстой и мировая*

литература. Материалы международной научной конференции. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 241-52.

One wonders what sort of author Tolstoy would have become had he remained in St. Petersburg his entire life. His decision to live on his family estate allowed him to keep active in the practical affairs of life and not get swept away by his literary activity—work he always regarded with a degree of distance and irony. Life on Iasnaja Poliana kept him focused on hunting, farming, and child-rearing.

Николаева, Н. А. “Стоические идеи в романе Л. Толстого «Война и мир»..” *Русская литература* 3 (2007): 120-32. Tolstoy was an avid reader of the Stoic philosophers. His library contains the works of Marcus Aurelius, Epictetus and Seneca, books he read very closely and in which he made notes. Tolstoy turned to the Stoic philosophers for their thoughts on the purpose of life, their self-analysis and for their conviction that each person had inherent value and could experience moral regeneration. Throughout the 1850s, Tolstoy took a great interest in the Stoics and the influence their ideas had on Russian Freemasonry in the eighteenth century. The effects of this research can be felt in many of the author’s works from the 1850s, but it is especially strong in *War and Peace*.

Niqueux, Michel. “Trotsky lecteur de Tolstoï.” *Tolstoï et ses adversaires*. Ed. Luba Jurgenson et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 57-63.

Little is known about Trotsky’s stance on Tolstoy because of the ban placed on him and his works in the USSR from 1927 until *Perestroika*. Western explorations into Marxist readings of Tolstoy have also overlooked Trotsky. While Lenin’s approach to Tolstoy was tactical and Plekhanov’s was one of outright antagonism, Trotsky’s was a median between the two.

Orwin, Donna Tussing. *Consequences of Consciousness: Turgenyev, Dostoevsky,*

*and Tolstoy*. Stanford: Stanford UP, 2007.

Since the time of Karamzin, Russian authors started showing an increased interest in the limits of subjective consciousness. This tendency found its supreme expression in the psychological prose of Turgenyev, Dostoevsky and Tolstoy. These authors found their intellectual forebears abroad, thanks to the westward orientation initiated under Peter I; however, contrary to Rousseau’s prediction that the Petrine reforms would distort the Russian, these authors’ works take that legacy and forge a modern Russian identity, making some of the world’s greatest literature in the process. It is great literature not only because of its peculiarity of presenting self-consciousness to readers, but also because it does so without over-analyzing. Turgenyev, Dostoevsky, and Tolstoy use aesthetic means to give the reader an authentic impression of the problems of self-consciousness. (See also the review in this issue of the *Tolstoy Studies Journal*.)

---, “Strakhov’s World as Whole: A Missing Link between Dostoevsky and Tolstoy.” *Poetics. Self. Place. Essays in Honor of Anna Lisa Crone*. Eds. Catherine O’Neil, Nicole Boudreau & Sarah Krive. Bloomington: Slavica, 2007. 473-93.

Dostoevsky conversed with Strakhov and read his essays in the 1860s. Tolstoy read the same essays in a retrospective collection entitled *World as Whole (Мир как целое)* and started corresponding with the critic in the 1870s. The ideas contained in Strakhov’s essays account for a similarity in two very different works, *Notes from the Dead House* and *Anna Karenina*. Each work grapples with Strakhov’s idea that man’s essence is his “indefinability,” an attribute which grants him freedom, but which also imposes upon him a Hegelian dialectic of “self-satisfaction” and “self-destruction.” Though each author found Strakhov’s idea compelling, neither was satisfied with the goal he proposed as a guiding force for man’s indefinability. Each author uses his work to provide an

answer to the deficiency he found in Strakhov’s thought.

---, “Влияние И. С. Тургенева и рассказ Л. Н. Толстого «Утро Помещика».”

*Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 9-16.

As is well known, Tolstoy and Turgenyev shared complicated relations. In the 1850s the influence of Turgenyev was particularly strong, as he was a mentor to Tolstoy. He criticized the emerging writer’s tendency to reveal his convictions in his writing and proposed that a writer’s task should be to reveal the contradictions of reality instead. In *Landowner’s Morning* Tolstoy did not directly take Turgenyev’s advice, but he did approach his personally held beliefs with greater caution and care.

Осипова, Эльвира. “Роман Л. Н. Толстого «Анна Каренина» в оценке американских писателей.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 161-72.

While there are numerous ways one can characterize Tolstoy’s reception in early-mid twentieth-century America, what is certain is that American authors acknowledged his importance and genius. This article gives a survey of some of these responses—William Howells, Henry James, James Thomas Farrell, Vladimir Nabokov, and others.

Pevear, Richard. “The Translator’s Inner Voice.” *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 75-84.

Boris de Schloezer, translator of *War and Peace* into French, remarked that the novel was poorly and carelessly written. However, calling Tolstoy’s writing into question does not improve a translation; if anything it threatens to weaken it. A

translation that smoothes out a novel's peculiarities, faults and deficiencies undermines the work's very essence. These are the very things a translator must fight to retain. Pevear compares the Garnett, Maude, and Briggs translations of *War and Peace*.

Платек, Яков. *Покаянная душа: Музыка на страницах Л. Н. Толстого*. Москва: «Композитор», 2004.

Platov, Ilya. "La croisade anti-tolstoïenne d'Ivan Il'ine." *Tolstoï et ses adversaires*. Ed. Luba Jurgenson et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 22-40.

While Tolstoy lived, he and Il'in disagreed on many points. Il'in's *Resistance to Evil by Force* is a case in point. Platov shows how his attitude to Tolstoy was much more nuanced than generally believed. The philosopher's internal contradictions at least partially account for his complex attitude to the author.

Полосина, Алла. "Л. Н. Толстой и Ж.-Ж. Руссо: идея совершенствования." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 269-86.

---, "Первый перевод на французский язык «Войны и мира» Л. Н. Толстой." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 15-30.

Another article about Paskievitch and the first French translation of *War and Peace* (cf. Aucouturier "Первая переводчица «Войны и мира»"). Before turning to that great novel, Paskievitch had already translated *Family Happiness*. She did not undertake these translations for income; she translated these works because her great admiration for Tolstoy and also for patriotic reasons. Using archival resources, Polosina uncovers the particulars of this

translation of *War and Peace*, its reception, and who retained authorship rights.

Prickett, Ruth. "A Subtle Magic." *Illustration* 14 (2007): 28-31.

An interview with illustrator Angela Barrett (b. 1955). Though most famous for her illustrations of children's books, Barrett was recently commissioned by the Folio Society to illustrate Tolstoy's *Anna Karenina*.

Radelescu, Domnica, and Paul Friedrich.

"A Tragedy of Language and a Language of Tragedy: *Madame Bovary* and *Anna Karenina*." *Poetics. Self. Place. Essays in Honor of Anna Lisa Crone*. Eds. Catherine O'Neil, Nicole Boudreau & Sarah Krive. Bloomington: Slavica, 2007. 508-45.

This paper uses the structuralist methods of Roman Jakobson and others to report on the linguistic sources of tragedy in *Madame Bovary* and *Anna Karenina*. Each of these novels reflects one side of Foucault's dichotomy: Tolstoy's novel manifests the classical belief in harmonious relations between language and the world; Flaubert's reflects the modern break between language and things. In *Anna Karenina*, adulterous love is defined by a vast orchestration of negative symbols, which Friedrich calls the GAD set. This set is not limited to words with *гэд~* as its root (*задость, гадкий*), but a set of at least thirty other roots: *дурн~, стыд~, позор~, горд~, ревн~, вин~, and страш(н) ~* to name a few. Words from this category derive from biblical and pan-European models of jealousy and lust. As the novel progresses, they gradually accrue and become more closely associated with Anna until they finally consume her in Part VII.

Rancour-Laferriere, Daniel. *Tolstoy's Quest for God*. New Brunswick, NJ: Transaction Publishers, 2008.

Tolstoy was always in search of God. His conversion recounted in *Confession* was the culminating point of a prolonged spiritual process. Rancour-Laferriere locates Tolstoy's need for God in bi-polar disorder, which made him welcome suf-

fering masochistically but also indulge in delusions of grandeur. By the end of his life, Tolstoy embraced a pantheistic worldview which placed God in everything and everywhere, making Him readily accessible whenever Tolstoy needed Him. The author also tended to describe this God in maternalistic terms, making Him a substitute for the mother Tolstoy lost when he was about two years old. (See also the review in this issue of the *Tolstoy Studies Journal*.)

Рейнгольд, Наталья. "О старых и новых англоязычных переводах произведений Л. Н. Толстого." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 57-74.

Translations of *Anna Karenina* have ensured Tolstoy's influence on British and American writers. This was true in Virginia Woolf's time and Pevear and Volokhonsky hope that their translation will bear an influence on writers today.

Reyn, Irina. *What Happened to Anna K: A Novel*. New York: Simon & Schuster, 2008.

A retelling of *Anna Karenina* that takes place a Russian-Jewish community in Queens.

Robinson, Douglas. *Estrangement and the Somatics of Literature: Tolstoy, Shklovsky, Brecht*. Baltimore: Johns Hopkins UP, 2008.

Critics need to feel less comfortable about the distinction between the empathy underlying Tolstoy's art and the estranged materialism that makes up most modernist art. The formalist theoretical tradition has overlooked the possibility of any connection between these two seeming antipodes, despite the dialogue that existed between the primary progenitors of this dichotomy (Tolstoy and Shklovsky). The somatics of literature entails the awareness of the body and reader response in literary practice. Tolstoy's

awareness of these poetics is clear from his metaphorical characterization of response to art as *infection*—infection as cure and infection as epidemic. Contrary to what the legacy of reactions to “Art as Device” suggest, Shklovsky was not working against Tolstoy’s appeal to the body and sentiment in art; rather he was refining it in order to arouse his alienated and anaesthetized audience.

Romaniuk, Radosław. *Dramat religijny Tolstoja*. Warszawa: „Więzi”, 2004.

Романов, Д. А. *Языковой мир Льва Толстого глазами современного читателя*. Тула, 2008.

Timed to coincide with the 180<sup>th</sup> anniversary of the author’s birth and devoted to the linguistic aspect of his work. Analyses conducted from different perspectives: linguistics proper, general philology, psychological, and axiological. The multifaceted character of the classic text is analyzed, possible manifestations in contemporary conditions (i.e., in the consciousness of the nineteenth-century reader). (I. S.)

Рух, Франс. “Знание и мудрость в понимании Л. Н. Толстого.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 259-68.

Tolstoy’s interest in pedagogy led him to contrast the knowledge and learning of the privileged classes to that of the peasant. In the latter he encountered a knowledge based in a traditional way of life that was in harmony with its natural surroundings. The knowledge of the intelligentsia lacked this connection. A pedagogical approach was required so that the peasants could derive greater benefit from their new rights and freedoms after emancipation. However, education should not sever the intrinsic linkages between the peasant and nature.

*Русская литература конца XIX- начала XX века в зеркале современной науки. В честь В. А. Келдыша*. Москва:

ИМЛИ РАН, 2008.

A collection of works dedicated to Vsevolod Aleksandrovich Keldysh, a remarkable scholar of Russian literature of the end of the nineteenth and beginning of the twentieth centuries. Included are two letters (372-75) from Tolstoy to Aylmer Maude from 1897, a donation Keldysh made to the archive of University of Leeds. Tolstoy’s letter to Maude, dated 23 October 1897, was uncovered by Professor Holman in 1978 in an article in *Journal of Russian Studies* (Vol. 36). Tolstoy’s letter of 25 October 1897 is mentioned in Jubilee *Полное собрание сочинений* (Vol. 70, p. 226). This volume also includes a letter from the prose writer N. N. Nikandrov (Shevtsov 1878-1964) written to Tolstoy 19 January 1897 (376-82). (I. S.)

Sémon, Marie. “Guerre entre Tolstoï et les défenseurs de l’intégrité de l’Église.” *Tolstoï et ses adversaires*. Ed. Luba Jurgenon et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 41-50.

Of all Tolstoy’s adversaries, perhaps the Church was the largest. Sémon’s article recounts Tolstoy’s reactions to his excommunication and the motivations of his numerous opponents. In particular, she examines the attacks led by two figures of particular interest, Mikhail A. Novoselov, a former Tolstoyan converted to Orthodoxy, and Sergei Bulgakov.

Щербакова М. И. “Переписка с Учителем.” *Литературная газета*. 17-23 сентября 2008г., № 37 (6189), с. 5.

Tolstoy’s artistic legacy has provided fertile ground for a productive international collaboration in the Slavic Research Group among the University of Ottawa, the A. M. Gorky Institute of World Literature of the Russian Academy of Sciences, and the State Tolstoy Museum. A whole body of work has been produced under the auspices of the Slavic Research Group: *Единение людей в творчестве Л. Н. Толстого: Фрагменты рукописей*. Составители А. А. Донсков, Г. Я. Галаган, Л. Д. Громова. Ottawa: 2002,

*Сергей Толстой и духоборцы: путешествие в Канаду*. Ответственный редактор и автор предисловия А. А. Донсков, сост. Т. Г. Никифорова, перевод Дж. Вудсворт. Ottawa: 1998, Л. Н. Толстой—Н. Н. Страхов. *Полное собрание переписки: В 2 томах*. Ответственный редактор А. А. Донсков, составители Л. Д. Громова и Т. Г. Никифорова. Ottawa: 2003, Л. Н. Толстой и С. А. Толстая *Переписка с Н. Н. Страховым*. Ответственный редактор А. А. Донсков, составители Л. Д. Громова и Т. Г. Никифорова. Ottawa 2000, Л. Н. Толстой и П. В. Веригин. *Переписка*. СПб.: 1995, Л. Н. Толстой и М. П. Новиков. *Переписка*. Munchen: 1996, Л. Н. Толстой и Ф. А. Желтов. *Переписка*. Ottawa: 1999, Лев Толстой и русские писатели-крестьяне: избранная переписка. Ottawa: 2007. (I. S.)

Shklovsky, Viktor Borisovich. *Energy of Delusion: A Book on Plot*. Trans. Shushan Avagyan. Champaign, IL: Dalkey Archive Press, 2007.

A treatise on plot, perhaps Shklovsky’s favourite critical subject. Tolstoy “was and still is the greatest commander-in-chief of plot” (413). As such, he takes center stage in this new English translation of Shklovsky’s *Энергия заблуждения: книга о сюжете*, a ten-year project first published in the USSR in 1981 when the author was 88. The “energy of delusion” is an expression Tolstoy uses in a letter to Strakhov in 1878 to describe a force necessary to write (10). Shklovsky describes it as “the energy of searching freely,” the energy “of trials, experiments and of investigation.” It is the energy that drives all of Tolstoy’s creativity and thereby is a great source of continuity in all the writer’s work and life. It is a very flexible energy. It allows Tolstoy to be both culture’s opponent and one of its most powerful participants. It allows him to write novels like *Anna Karenina* and *Resurrection*, works that simultaneously defy and depend upon Pushkin, Shakespeare, and Boccaccio. It establishes continuity throughout all Tolstoy’s writing and is inseparable from the man, thus compris-

ing the author's biography and his poetics (254). This energy accounts for continuities throughout his entire oeuvre: Serpukhovskoy reappears as an old man in "Strider" (313), *Khadzhi-Murat* continues the path begun with *Cossacks* (326) and Anna Karenina's suicide reflects Tolstoy's own struggle with the Arzamas horror (255). The energy of delusion is the source of plot for Shklovsky. Plot becomes more than just a literary phenomenon; "Plot is what the author seeks; we can say it's the result of a discovery" (423).

Шульц, С. А. "Философия имени и смерти в «Несмертельном Головане» Лескова и «Смерти Ивана Ильича» Л. Толстого." *Русская литература* 1 (2008): 39-57.

Each of these works has a specific approach to the problem of death. Leskov's tale looks at death from a collective, even mythical, stance. Tolstoy's story considers death from the perspective of an individual's consciousness. This essay considers characters' names in these two works, how they develop artistic ideas, and how they facilitate the texts' construction.

Шульженко, Вячеслав. "Лев Толстой как зеркало кавказского сепаратизма." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 55-62.

Слоун, Дэвид. "Открытие Канта Толстым." *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 299-311.

Steiner, Lina. "Our Quest is Done, and Happiness Enough Has Fallen to Our Lot: Tolstoy in Search of 'Family Happiness.'" *Poetics. Self. Place. Essays in Honor of Anna Lisa Crone*. Eds. Catherine O'Neil, Nicole Boudreau & Sarah Krive. Bloomington: Slavica, 2007. 576-600.

In his confessional writings, Rousseau describes happiness as self-absorption, while in his political writings he espouses a social contract, a happiness that depends on the dynamics of interpersonal relationships. It was Tolstoy's lifelong hope to reconcile (in art and in life) Rousseau's contemplative happiness with its social counterpart. Tolstoy may have disowned *Family Happiness* immediately after he wrote it in 1859. It is, however, a crucial first step in this life-long endeavor, one which not only reappears in the great novels but also in his relationship to Sofia Andreevna. His dissatisfaction with *Family Happiness* is indicative of his search for the most effective genre—the best aesthetic means to convey his idea of happiness to the reader. Steiner compares Tolstoy to Kierkegaard and Michelet and outlines his relationship to the *Bildungsroman*.

Struloeff, J. "Tolstoy, at Age Sixty-Seven, Learns to Ride a Bicycle." *Western Humanities Review* 62.2 (2008): 37.

Суин де Бутемар, Бернхард. "Посещение Толстым земледельческой школы в Цветцене (Йена) и приобретение книги сельскохозяйственной тематики в Англии, Франции и Германии: «<...> до чего доводят учреждения сверху»." Перевод З. Богачевой. *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 91-102.

Сухих, Игорь. "Русская литература. XIX век: Лев Николаевич Толстой." *Звезда* 2 (2007): 224-34.

---, "Русская литература. XIX век: «Война и мир» (1863-1869)." *Звезда* 3 (2007): 226-34.

---, "Русская литература. XIX век: «Война и мир» (1865-69). Продолжение." *Звезда* 4 (2007): 224-34.

Tolstoy, Leo. "Alyósha Gorshok: Alyósha-

the-Pot." Trans. Michael R. Katz. *New England Review: Middlebury Series* 28.3 (2007): 7-11.

A translation of the posthumously published *Alyosha-the-Pot*. Included is a short translator's note about the history of the story's writing. Katz reminds the reader of Prince Mirsky's high regard for the story.

---, "From Tolstoy's *War and Peace*." Trans. Richard Pevear and Larissa Volokhonsky. *The Hudson Review* 60.2 (2007): 201-74.

A sample from the Pevear and Volokhonsky translation of *War and Peace*: Volume I, Part iii, the Battle of Austerlitz.

---, *Tolstoy's Short Fiction: Revised Translations, Background and Sources, Criticism*. Ed. & Trans. Michael R. Katz. New York: W. W. Norton & Co., 2008.

Troubetzkoy, Wladimir. "Paul Bourget critique de Tolstoï." *Tolstoï et ses adversaires*. Ed. Luba Jurgenson et Michel Aucouturier. Spec. issue of *Cahiers Léon Tolstoï* 18 (2008): 64-69.

Paul Bourget first encountered Tolstoy's novels in the 1880s. Despite the obvious differences separating his monarchist and Catholic views from those of Tolstoy, Bourget ended up adopting the Russian author's writing strategies.

---, "Рецепция переводов Л. Н. Толстого в Азии, Европе и Америке." *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 31-34.

Tsimbaeva, E. "Historical Context in a Literary Work (Gentry Society in *War and Peace*)." Trans. Liv Bliss. *Russian Studies in Literature* 43.1 (2007): 6-48. Dumas counted on the reader's forgiveness: he takes liberties with history for the reader's pleasure. Tolstoy also tampered with history in *War and Peace*, but these deviations serve an entirely different purpose. *War and Peace* is like a sort of

“parable” that reveals the “extra-historical” and “eternal” significance of historical details. The novel’s power does not derive from any academic discipline towards documents and the facts; rather, it is the juxtaposition of Tolstoy’s inventions—the fictional characters and plot devices—against the backdrop of the historical setting that expresses the novel’s “ideological conception.” By pointing out the discrepancies between historical fact and novelistic truth, we can gain access to how Tolstoy writes and understand his artistry and his rhetorical purpose.

Уэйр, Джастин. “Тема любви в поздней прозе Толстого.” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 63-70.

The story “After the Ball” (1903) is an example of how the later Tolstoy uses storytelling as means of atoning for the flippant and careless attitude towards life of his youth.

Верхейл, Кейс. “Вступление к рассказу А. Альбертса «Заказчик и прежнего мира».” *Лев Толстой и мировая литература. Материалы международной научной конференции*. Ред. Галина Алексеева. Тула: «Ясная Поляна», 2007. 287-94.

Волохонская, Лариса. “Перевод: мост или конвейер.” *Материалы I Международного семинара переводчиков произведений Л. Н. Толстого*. Ред. Владимир Толстой, Галина Алексеева и Николай Свиридов. Тула: «Ясная Поляна», 2007. 85-94.

Larisa Volokhonsky discusses the logistics of her collaboration with her husband, Richard Pevear. She says that the translator’s goal is to carry over all the irregularities, delights, foreignness, Russianness, and rough edges of Tolstoy’s work to the English reader.

Weymann, Ulrike. “Interdisziplinäre Grenzgänge bei Käte Hamburger: Zum

Briefnachlass der Literaturwissenschaftlerin. Mit einem Brief von Roman Ingarden. (Interdisciplinary Border Crossings: The Correspondence of Käte Hamburger. With a Previously Unpublished Letter by Roman Ingarden).” *LiLi, Zeitschrift für Literaturwissenschaft und Linguistik* 38.149 (2008): 148-63.

Käte Hamburger (1896-1992), author of *The Logic of Literature*. This article examines Hamburger’s unpublished correspondence, which is housed in the Literary Archive of Marbach, Germany. In these letters Hamburger discusses questions of faith with theologian Martin Doerne (1900-70) and brings up the works of Dostoevsky and Tolstoy to illustrate her points.

White, Hayden. “Against Historical Realism: A Reading of *War and Peace*.” *New Left Review* 46 (2007): 89-110.

*War and Peace* resists narrative strategies typically found in the novel in favor of chronology because Tolstoy does not believe that history has a plot. From this view, history ceases to be a field of knowledge capable of summing up a collection of events; instead it emerges as a force that initiates events and directs society. Questions of free will and predetermination arise and take on paradoxical implications, so that passivity becomes a positive attribute and action becomes a negative one. Tolstoy rejects the prevailing nineteenth-century attitude that regarded history as a science. He did not accept attempts to abstract it and detach it from experience and human values, nor did he apologize, as Walter Scott did, for mixing historical fact with literary fiction.

*Яснополянский сборник 2008. Статьи. Материалы. Публикации*. Тула: 2008. Issue 24. Tolstoy’s poetics and the example of the European landscape (Jean-Jacques Rousseau and Tolstoy). The problem of family happiness in the traditions of the English novel: Tolstoy and Thackeray. Symbols of the Caucasus and the Caucasus as Tolstoy’s second homeland. The depiction of nature in *War and Peace*.

The problem of the artistic antithesis in *Anna Karenina*. The history of writing *Azbuka*. The artistic convergence of Tolstoy and Dostoevsky. In the section “Our Publications”: the letters of P. A. Tolstoy from Rome (1697-99), archival research into the dossier of Tolstoy’s grandfather, I. A. Tolstoy (Governor of Kazan), the letters of Lev Lvovich to his parents (1883-85). Archival materials connected with the names R. Levenfeld, E. R. Rosmesler. E. de Lamot-Langon, B. Von Arnswald. Also published are the proceedings from the conference “Lev Tolstoy and the Russian Orthodox Church” (2-3 March 2006) in which the origin of his conflict with the Church are discussed. (I. S.)