

Annotated Bibliography for 2010–2011

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Adams, Edward. *Liberal Epic: The Victorian Practice of History from Gibbon to Churchill*. Charlottesville: U of Virginia P, 2011.

This book explores the usage and reception of epic literature by society over time. Leo Tolstoy's *War and Peace* is examined alongside Thomas Hardy's *The Dynasts* and G. M. Trevelyan's *Garibaldi Trilogy*. Adams's comparative analysis identifies different notions of liberalism within the epic genre and follows this tradition through the writing of J. M. Keynes.

Афанасьев, Э. С. "Становление эпоса Л. Н. Толстого: к столетию со дня смерти Льва Толстого." *Русская словесность* 6 (2010): 26–31.

This article examines the creation of Tolstoy's epic realism, beginning with his early trilogy *Childhood, Boyhood, Youth*. Even in this personalized account, Tolstoy builds a foundation for the epic-scale realism that permeates *War and Peace*.

Актуальные проблемы теории и истории литературной критики (К юбилею В. В. Тихомирова): Сборник научных трудов. Отв. ред. Е. Н. Белякова. Кострома: КГУ им. Н. А. Некрасова, 2011.

This collection is devoted to the problems of theory and history in Russian literary criticism. It examines critical questions in Tolstoy's treatise *What Is Art?* and the three variant endings of *Anna Karenina*. Special attention is given to D. S. Merezhkovsky's interpretation of Tolstoy's artistic world.

Alston, Charlotte. "Tolstoy's Guiding Light." *History Today* 60.10 (2010): 30–36.

This article details the influence of Tolstoy's philosophical and religious thought abroad and his enduring legacy after his death. Alston names the key adherents to "Tolstoyism" and establishes a social context to explain the worldwide

appeal of Tolstoy at the end of the nineteenth and beginning of the twentieth centuries.

Аношкина-Касаткина, В. Н. *Православные основы русской литературы XIX века*. Москва: Пашков Дом, 2011.

This monograph explores the theme of Orthodox spirituality in classic Russian literature. The historical-literary process is reviewed in its highest manifestations to reveal numerous examples of Orthodoxy in Russian literature. In particular, the author examines the creative links between Leo Tolstoy and Fyodor Tyutchev, giving special attention to Tolstoy's appreciation of Tyutchev's verse "Silentium" as reflected in the figure of Levin in *Anna Karenina* and in its shaping of Tolstoy's *Circle of Reading*.

Antonangeli, Riccardo. "Un'oscura energia nel riconoscere." *Strumenti critici: Rivista quadrimestrale di cultura*

e critica letteraria 25.2 (2010): 225–45.

This article explores the connection between the identification of small details and the establishment of recognition in the texts of Leo Tolstoy and Thomas Mann. Comparing scenes from Mann's *Joseph and His Brothers* and Tolstoy's *War and Peace*, Antonangeli observes a similar pattern of recognition in each work. The upward movement of recognition links to ideas of time, memory, and personal identity in the work of both authors.

Aucouturier, Michel. *Léon Tolstoï: «la grande âme de la Russie»*. Paris: Gallimard, 2010.

Азадовский, К. М. *Рильке и Россия: Статьи и публикации*. Москва:

Новое литературное обозрение, 2011. This comprehensive treatment of the problem "R. M. Rilke and Russia" builds on several decades of research. This book contains a history of Rilke's relationship to Tolstoy, including detailed accounts of Rilke's visits with Tolstoy at Yasnaya Polyana (1899, 1900) and Moscow (1899), and analyzes Rilke's use of Tolstoyan topics in his work. Rilke's perception of Tolstoy is viewed from many angles: Tolstoy as an artist, his personality as a writer, and his religious and ethical character.

Baer, Brian James. "Translating Foreign Words in Imperial Russian Literature: The Experience of the Foreign and the Sociology of Language." *International Journal of the Sociology of Language* 207 (2011): 127–151.

This article looks at specific passages from Mikhail Lermontov's *A Hero of Our Time* and Leo Tolstoy's *War and Peace* in both the original Russian and various English translations. Baer focuses on the use of foreign words in each text and observes the different ways translators emphasize these in their respective editions. Baer's appendix includes eleven different translations of the opening paragraphs of *War and Peace* (comparing versions by Bell, Dole, Weiner, Garnett, Maude, Kropotkin, Edmonds, Dunnigan, Briggs,

Bromfeld, and Pevear/Volokhonsky). The French of the original text is in some cases completely lost or its function is significantly altered. Baer concludes that the reduction of linguistic variety in a translated text alters the reader's experience of cultural displacement intended by the author's use of foreign words.

Bartlett, Rosamund. *Tolstoy: A Russian Life*. London: Profile, 2010.

This comprehensive biography of Tolstoy presents a detailed examination of the major events that informed his artistic production and philosophical ideas. Bartlett provides a balanced approach that refrains from condemning or praising the author. Tolstoy's life is viewed primarily through the lens of Russian culture, with a foregrounding of his impact on Russian society. Tolstoy's Soviet reception is given special focus in the book's epilogue. Included in the volume is a chronology of major events, family trees, and pictures of Tolstoy at various stages in his life.

Басинский, П. П. *Страсти по Максиму Горький: девять дней после смерти*. Москва: АСТ, 2011.

This biography of Maxim Gorky is presented by the writer and journalist P. P. Basinsky, best known for his earlier volume, *Лев Толстой: Бегство из рая* (Москва, 2010). Using documentary and archival material, Basinsky offers a new perspective on the life of Gorky, one of the most significant figures in Russian history and literature of the late 19th and early 20th centuries. In the chapter entitled "Day Three: Dangerous Connections," Basinsky presents Gorky's travel to Yasnaya Polyana and his letter to Tolstoy requesting the allocation of land for the settlement of a Tolstoyan commune (152–155). The chapter entitled "Day Five: The Power and the Glory" analyzes the personal assessments of Tolstoy and Gorky made by one another (207–226).

Bayón, Fernando. "Guerra y Guerra: La modernidad apocalíptica de Thomas Müntzer a León Tolstói." *Arbor* 186.745

(2010): 965–979.

Tolstoy's philosophical thoughts influenced many key writers of Europe in the twentieth century. Bayón explores the cultural impetus for Tolstoy's unconventional ideas and traces their influence in the development of European Modernity. According to Bayón, the apocalyptic tone that permeates Tolstoy's later work was particularly influential in shaping modern European consciousness.

Begley, Ann Marie, Marie Glackin, and Richard Henry. "Tolstoy, Stories, and Facilitating Insight in End of Life Care: Exploring Ethics through Vicarious Experience." *Nurse Education Today* 31.5 (2011): 516–520.

Despite having been written over a century ago, Tolstoy's novella *The Death of Ivan Ilyich* still speaks to the modern reader, offering valuable insight into the feelings that accompany terminal illness and death. Begley, Glackin, and Henry present a method for utilizing Tolstoy's text to enhance the quality of palliative care by increasing the perception of the ethical issues connected to it. Student evaluations upon completing the suggested regimen of reading and discussion showed sensitivity to the feelings of loneliness, isolation, and mistrust that are commonly encountered at the end of life, and acknowledged the need for compassion and empathy in treating a dying patient.

Behrends, Jan C. "Visions of Civility: Lev Tolstoy and Jane Addams on the Urban Condition in *fin de siècle* Moscow and Chicago." *European Review of History* 18.3 (2011): 335–357.

This article compares the positions of nonviolence adopted by Leo Tolstoy and Jane Addams in response to the social conditions of urban life at the end of the nineteenth century. Behrends sees both writers as intellectuals and social activists with ideals that were divisive and unorthodox. Christianity, the city, and civility played important functions in the formation of each writer's philosophical stance. Tolstoy's writings on Moscow

provide significant insight into his approach to the problems of poverty and civil discord, issues that equally affected Addams. Tolstoy and Addams established an intertwined legacy of nonviolence based on unorthodox Christian thought and practical solutions to the problems of city life.

Белевцева, Н. П. *Библиотека Музея-усадьбы «Мураново»*. Москва: Волшебный фонарь, 2011.

This monograph examines the circumstances surrounding Tolstoy's acquaintance with Fyodor Tyutchev. Belevtseva's analysis includes a consideration of Tyutchev's reaction to Tolstoy's "Sevastopol Stories," his critical epigram on Tolstoy's novel *The Cossacks*, and his disapproving review of *War and Peace*. The views of E. F. Tyutcheva, Tyutchev's daughter, concerning *Family Happiness* and *War and Peace* are also considered, as well as I. S. Aksakov's opinion of *Anna Karenina*. Belevtseva also includes information concerning Tolstoy's relationship to the French translator S. Salomon, who visited Yasnaya Polyana and prepared a translation of "Four Books for Reading" for Leo Tolstoy's hundredth anniversary (171–175).

Белов, С. В. *Жрецы книжного дела: избранные работы по истории книжной культуры в России во второй половине XIX — начале XX в.* Санкт-Петербург: Российская национальная библиотека, 2011.

This volume, dedicated to the seventy-fifth anniversary of the birth of Dr. Sergei Vladimirovich Belov, a renowned literary critic and bibliographer, presents a selection of his works on the history of book publishing in Russia. The chapter entitled "The Publication of G. D. Hoppe" examines the preparation and publication of the 1897 edition of Tolstoy's collected works, which included *The Death of Ivan Ilyich*, *The Power of Darkness*, and several other works by "the great writer of the Russian land" (80). Another section, dealing with the "Sabashnikov Publishers," highlights the publication of

T. A. Kuzminskaya's memoirs, *My Life at Home and at Yasnaya Polyana*, and Sofia Tolstaya's *Diaries*.

Безирганова, И. "Толстовские дни в Грузии." *Русский клуб* 5 (2011): 6–10.
This article reviews the "Days of L. N. Tolstoy," an event dedicated to the 160th anniversary of the writer's visit to Georgia. The author highlights the artistic competitions, film showings, and tours connected to the event. An academic conference entitled "War and Peace? Cultural Dialogue as a Factor in Overcoming Ethnic Struggles" was attended by staff from the Yasnaya Polyana museum estate along with other Tolstoy scholars from Russia.

Бочаров, С. Г. "Два ухода: Гоголь, Толстой." *Вопросы литературы* 1 (2011): 9–35.

This response to P. P. Basinsky's book *Лев Толстой: Бегство из рая* (Москва, 2010) identifies a decisive revision of the classic formula of "Tolstoy's departure," making it a point of special emphasis and central concern. Bocharov sets forth the understanding of Gogol's and Tolstoy's rejection of their own artistic work for the sake of religious ideas. He analyzes the topic of departure in several of Tolstoy's works, including *Father Sergius*, "The Posthumous Notes of Fyodor Kuzmich," *The Living Corpse*, and "Alyosha the Pot."

Брукс, Дж. "Лев и медведь: юмор в «Войне и мире»." Перевод с англ. Дана Хазанкина. *Новое литературное обозрение* 109 (2011): 151–171.

This article, based on a paper presented by the author at the international symposium held in New York on October 14–17, 2010, commemorating the centenary of Leo Tolstoy's death, analyzes the category of the comic in Tolstoy's aesthetic and artistic systems. Brooks includes several types of humor in his analysis, including jokes, satire, parody, irony, and farce. He presents Tolstoy within the humorous context of his era, revealing the circumstances that may have turned him

towards potential humorous subjects at the start of his work on *War and Peace*. Particular focus is placed on the comic imagery of Tolstoy's symbolic system and the responses made to the comic aspect of Tolstoy's work in contemporary responses to the novel.

Brown, Catherine. "Scapegoating, Double-Plotting, and the Justice of *Anna Karenina*." *Modern Language Review* 106.1 (2011): 179–194.

Anna Karenina is a novel that lends itself to many interpretations, especially on the question of assessing blame to the title character. This article identifies Anna as the scapegoat of Tolstoy's text, but notes that she serves a different role in the Levin-Kitty narrative arc. This gives her a contradictory position that disrupts the ethical comparison invited by the text. Brown traces the literary influences that may have affected Tolstoy's depiction of Anna's tragedy in the novel.

---, *The Art of Comparison: How Novels and Critics Compare*. Studies in Comparative Literature 23. London: Legenda, 2011.

This comparative study of George Eliot's *Daniel Deronda*, Leo Tolstoy's *Anna Karenina*, and D. H. Lawrence's *Women in Love* explores the major issues related to comparison as a field of literary studies. The direct influence of the authors on one another is examined in connection with the role of comparison within each text. Brown draws from numerous works of literary criticism to observe patterns of comparison and comment on the comparative process.

---, "The Unconscious Good Life in *Anna Karenina* and *Women in Love*." *Comparative Literature* 63.1 (2011): 25–46.

This comparative article examines the depiction of consciousness in the work of Leo Tolstoy and D. H. Lawrence, specifically in their respective novels *Anna Karenina* and *Women in Love*. Brown notes the similarities between Tolstoy and Lawrence and the possible influence of

Tolstoy on Lawrence. Brown identifies various shared states of consciousness for the protagonists Levin and Birkin, as well as differences in the patterns of narration in each text.

Burak, Alexander. "Translating Skaz as a Whole-Text Realium." *Slavic and East European Journal* 54.3 (2010): 453–475. This article investigates two recent translations of Tolstoy's *War and Peace*, one by Anthony Briggs and the other by Richard Pevear and Larissa Volokhonsky. Burak describes several different tactics that can be undertaken in rendering *skaz* and *realia* in English. To demonstrate the different effects on a text's audience, Burak provides the English version of Platon Karataev's parable from each translation and discusses the tactics of neutralization, domestication, foreignization, and contamination. Responses from students in Burak's advanced Russian-to-English translation seminar at the University of Florida provide additional support to his conclusions.

Чехов и Толстой: к 100-летию памяти Л. Н. Толстого: сборник научных трудов. Сост. А. Г. Головачева. Симферополь: Доля, 2011. A collection of articles published after a conference in Yalta in 2010 that commemorated the one-hundredth anniversary of Tolstoy's death. The articles focus on two major literary figures in Russia at the turn of the century—Anton Chekhov and Leo Tolstoy.

Christoyannopoulos, Alexandre J. M. E. *Christian Anarchism: A Political Commentary on the Gospel*. Charlottesville, VA: Imprint Academic, 2010. This book brings together various strands of Christian anarchist thought to produce a comprehensive synthesis of the movement's main themes. Tolstoy is included in the list of Christian anarchist thinkers, along with a brief synopsis of his views on Christianity and anarchism. Christoyannopoulos refers to Tolstoy's

revision of the Gospels repeatedly in his exegesis and uses Tolstoy's life as a personal example of Christian anarchism in practice. The legacy of Tolstoy and the influence of Tolstoyan societies are also explored.

Cornell, Andrew. "A New Anarchism Emerges, 1940–1954." *Journal for the Study of Radicalism* 5.1 (2011): 105–131.

This article outlines the shift in anarchist thought during and after the Second World War. During this time, new discoveries in social theory began to combine with conceptions of resistance by radical pacifists indebted to Henry David Thoreau and Leo Tolstoy. The writings of Dutch anarchist-pacifist Bart De Ligt, who was influenced by the writings of Leo Tolstoy and Peter Kropotkin, played an important role in this new development of anarchist thought, as did other anarchist writings indebted to Tolstoy's legacy of nonresistance.

Dalgarno, Emily. *Virginia Woolf and the Migrations of Language*. Cambridge: Cambridge UP, 2011.

This book focuses on Virginia Woolf's interest in foreign languages and literatures, particularly Greek, French, Russian, German, and Italian. In the third chapter, entitled "Tolstoy, Dostoyevsky, and the Russian Soul," Woolf's treatment of Russian texts is examined in detail, including her profound interest in Tolstoy's body of work.

de Lange, Dennis. *Tolstojanen in Nederland: Het tolstojanisme als sociale beweging*. Utrecht: Kelderuitgeverij, 2010.

This volume details the progression of the Dutch Christian anarchist movement in the Netherlands beginning around the turn of the century. The movement was inspired by the ideas of Tolstoy.

De Sherbinin, Julie W. "The Dismantling of Hierarchy and the Defense of Social Class in *Anna Karenina*." *The Russian Review* 70.4 (2011): 646–662.

This article examines the contradictory nature of Tolstoy's disestablishment of hierarchical structures in his novel *Anna Karenina*. While Vronsky and Anna's relationship exposes the dangers of vertical thinking and Levin and Kitty's relationship reinforces the necessity of dismantling worldly hierarchies, Tolstoy fails to set forth a sustained attack on the prevailing hierarchical system of social rank. De Sherbinin closely examines Tolstoy's use of language in the text to demonstrate the inconsistencies in the author's approach to the thematic function of class and rank.

Drew, Bernard A. *Literary Afterlife: The Posthumous Continuations of 325 Authors' Fictional Characters*. Jefferson, NC: McFarland & Co., 2010.

This book catalogues the reappearance of fictional characters in new works of literature after the deaths of their original creators. An entry appears for Leo Tolstoy's *War and Peace*. In the two-volume Croatian pastiche *Pierre and Natasha* (1996), Pierre Bezukhov develops a racy romance with Natasha Rostova.

Джаубаева, Фаина Ибрагимовна. *Языкотворчество русских писателей как мирозидаяющая деятельность на Северном Кавказе: А. А. Бестужев-Марлинский, А. С. Пушкин, М. Ю. Лермонтов, Л. Н. Толстой*. Ставрополь: Изд. Ставропольского гос. университета, 2010.

This volume explores the impact of the Caucasus on the artistic work and worldview of famous Russian authors. Dzhaubaeva considers Tolstoy's time spent in the Caucasus along with other early stories that directly portray the locale. In particular, Dzhaubaeva is concerned with the role the Caucasus played in the formation of Tolstoy's linguistic abilities.

Emerson, Caryl, and Douglas Robinson. "Estrangement, Infection, Laughter, Somatics, Tolstoy: A Forum with Caryl Emerson and Douglas Robinson." *Comparative Literature Studies* 47.2

(2010): 200–220.

This article is comprised of Caryl Emerson's review of Douglas Robinson's book, *Estrangement and the Somatics of Literature: Tolstoy, Shklovsky, Brecht*, which is followed by Robinson's response to the review and Emerson's concluding thoughts on the exchange. The primary issues that receive comment are the place of humor in the criticism of Tolstoy and the originality of Tolstoy's notions on aesthetics.

Emery, Jacob. "Art is Inoculation: The Infectious Imagination of Leo Tolstoy." *The Russian Review* 70.4 (2011): 627–645.

This essay finds support for Tolstoy's arguments on the nature of art in writings in every stage of his career. The complete corpus of Tolstoy's works includes metaphors of disease and infection in every genre and style of literature. The primary themes of Tolstoy's texts, including mortality, morality, and artistic imagination establish the author's aesthetic and ethical concerns firmly within a framework of Kantian aesthetic thought.

Epics for Students: Presenting Analysis, Context, and Criticism on Commonly Studied Epics. Ed. Sara Constantakis. Detroit: Gale Cengage Learning, 2011.

Tolstoy's *War and Peace* is given substantial treatment in the final chapter of volume two in this compendium of commonly studied epics. The major themes, characters, and ideas of the text are discussed.

Fédorovski, Vladimir. *Le roman de Tolstoï*. Monaco: Éditions du Rocher, 2010.

This examination of Tolstoy's life and art presents the Russian author as a passionate man torn between pleasure and spirituality. Fédorovski presents Tolstoy's youth as a time of fiery passion, which later became a relentless pursuit of love. The eroticism of Tolstoy's artistic work is highlighted and compared to the personal thoughts he expressed in private writings.

Tolstoy's focus on sensuality is contrasted with his desire for spiritual enlightenment.

Gornick, Vivian. "The Ancient Dream." *Boston Review* 35.5 (2010): 55–58.

This essay considers Tolstoy's marriage to Sofia in the context of his literary efforts and philosophical development. Gornick describes Tolstoy and Sofia's failure to establish an ideal form of marriage, and the consequences this failure had on their personal quests for fulfillment.

Гродецкая, А. Г. "Лев Толстой в петербургской филологии." *Русская литература* 2 (2011): 254–258.

This review describes the November 1, 2010 academic conference at Pushkin House, in honor of the centenary of Tolstoy's departure and death. Grodetskaia provides detailed biographical and bibliographical information of particularly important researchers, such as B. M. Eikhenbaum, B. I. Bursov, E. N. Kupreianova, S. I. Kartsevsky and Ya. S. Lur'e. The key themes of the other presentations include the "musical poetics" of Tolstoy's texts, the history of the Tolstoy museum in Petersburg-Leningrad, and the book collection of the Tolstoy museum in the Pushkin House library.

Гродецкая, А. Г. и С. М. Климова. "Сто лет спустя: VII Международная научная конференция в Ясной Поляне." *Русская литература* 1 (2011): 280–284.

This overview describes the international academic conference entitled "Leo Tolstoy and World Literature" that took place on August 11–14, 2010 at Yasnaya Polyana. The conference consisted of seven sessions over the course of three days. Academic discussion centered on Tolstoy's legacy in the context of world and national philosophy and culture. The events of the past were treated with special consideration, especially Tolstoy's departure from Yasnaya Polyana prior to his death. New publications on Tolstoy, released in the last two years, are specially presented.

Gulin, A. V. "L. N. Tolstoy in the Twenty-First Century and the Academic Complete Edition in One-Hundred Volumes." *Tolstoy Studies Journal* 22 (2010): 79–84.

In this article, A. V. Gulin reports on the status of Tolstoy's *Complete Works*, which is expected to number 120 volumes. Gulin discusses the need for this new edition despite the ever-changing challenges of a new century.

Gusseinov, A. A. "The Reasonable Faith of Lev Tolstoy." *Knowledge and Belief in the Dialogue of Cultures*. Ed. Marietta Stepanyants. Washington, DC: The Council for Research in Values and Philosophy, 2011. 239–252.

Tolstoy developed a conception of faith as a fundamental component of human existence, essential to understanding people. Gusseinov considers Tolstoy's ideas on faith to be reasonable and original. This article explores the influences of religion, philosophy, and art in shaping Tolstoy's conception of faith and developing his formula for non-violence.

Gutiérrez-Álvarez, Pepe. *Lev Tolstói: aristócrata, cristiano y anarquista*. Barcelona: Los libros de la frontera, 2011.

Hamburg, G. M. "Tolstoy and *Vekhi*." *Tolstoy Studies Journal* 22 (2010): 1–16. This article explores Tolstoy's relationship with the *Vekhi* anthology. Hamburg identifies many references to Tolstoy in *Vekhi* that ostensibly advocate a worldview consistent with Tolstoy's beliefs. Tolstoy's negative reaction to *Vekhi* is analyzed within an underlying polemical context to expose the differences between Tolstoy's philosophical views on love and the stances taken by the *Vekhi* authors.

Heinegg, Peter. *Bitter Scrolls: Sexist Poison in the Canon*. Lanham, MD: UP of America, 2011.

Heinegg places the most canonical texts of world literature under close scrutiny in

this volume of criticism. He confronts sexist notions that appear in the work of some of the best authors of all time and identifies these as toxic components of the canon. Chapter thirteen deals specifically with the domestic portrayal of women in Tolstoy's novels and the implications this has for feminist interpretation.

Holley, David M. *Meaning and Mystery: What It Means to Believe in God*. Malden, MA: Wiley-Blackwell, 2010.

A belief in God can serve a practical purpose by providing significance to experiences that serve as a guide for how to live. In the fifth chapter of this book, Tolstoy's life and work is examined as a case study of seeing the question of belief from a practical point of view.

Яснополянский сборник-2010. Тула: Ясная Поляна, 2010.

This twenty-fifth edition of the *Yasnaya Polyana Collection* is dedicated to the hundredth anniversary of the death of Tolstoy. The section entitled "Tolstoy's Creative Work: Problematics and Poetics" includes an analysis of Tolstoy's novella *Youth* and his comedy *The Nihilist*, as well as a consideration of Tolstoy's aristocratism in the early diaries and his artistic whole as exemplified in his prose of the 1850s and 1860s. Articles of a source-finding character analyze Tolstoy's *Alphabet*, *Circle of Reading*, and his fairy tale, *The Assyrian King Esarhaddon*. The section entitled "L. Tolstoy and His Contemporaries" provides academic treatment of several key figures of Tolstoy's era, including E. M. Bohm, A. V. Dmokhovskaya, V. G. Chertkov, V. V. Stasov, D. P. Makovitsky, T. M. Bondarev, V. F. Bulgakov, A. A. Fet, and S. S. Gromeka. The section entitled "Our Publications" includes letters written to Tolstoy by the doctor P. S. Alekseev, memoirs written by S. M. Prokudin-Gorsky and the Italian journalist Ugo Arlotta, and the article "Count Leo Tolstoy" by Matthew Arnold. A section entitled "From the History of Tolstoy Museums" illuminates the past and present incarnations of the Yasnaya

Polyana estate along with a history of private culture in Russia and Yasnaya Polyana, including the particularly difficult problems connected with the attempts to found a Tolstoy museum in Kazan. The collection ends with a dramatic account of the Yasnaya Polyana school throughout World War II.

"К 100-летию со дня смерти Л. Н. Толстого." *Русская литература* 4 (2010): 3–125.

This first section of this fourth volume of *Russkaia literatura* (2010) contains fourteen articles dedicated to the one-hundredth anniversary of Tolstoy's death. The articles by O. G. Slivitskaia, E. V. Petrovskaia, Donna Tussing Orwin, S. A. Kibalnik, Ksana Blank, S. A. Shults, A. G. Grodetskaia, Inessa Medzhibovskaia, I. V. Lukianets, G. A. Time, V. E. Bagno, Rosanna Jaquinta, A. G. Glebova, and A. G. Goryshina include topics such as Tolstoy's conception of age and time in *Childhood*, *Boyhood*, *Youth* and *War and Peace*, the historical accuracy of Tolstoy's depiction of Borodino, the representation of the Balkan war in *Anna Karenina*, Tolstoy's departure and death in 1910, and more.

Каширин, В. В. "Первый портрет Л. Н. Толстого: к столетию со дня смерти Льва Толстого." *Русская словесность (Мировая художественная культура: журнал в журнале)* 6 (2010): 14–16.

This article describes the experience of Tolstoy's first portrait sitting with Ivan Nikolaevich Kramskoi in 1873. Kashirin traces the influence of this first portrait into Tolstoy's creative output, culminating in the Mikhailov scene of *Anna Karenina*.

Kaufman, Andrew. *Understanding Tolstoy*. Columbus: Ohio State UP, 2011.

Kaufman's treatment of Tolstoy's life and art is designed as a guide for contemporary readers in their search for insight. Tolstoy presents searching heroes in his work that reflect his own spiritual struggles. Close readings of Tolstoy's major works of fiction invite readers to

find parallels between Tolstoy's concerns and their own.

Ханзен-Лёве, Оге А. "В конце туннеля... Смерти Льва Толстого." *Новое литературное обозрение* 109 (2011): 180–196.

The development of Tolstoy's treatment of death can be seen in an analysis of *War and Peace* and *Childhood*, which also demonstrate the difference between Tolstoy and Dostoevsky in their relation to death. Khanzen-Leve considers Tolstoy to be mostly concerned with *dying*—the slow process of gradual change in perception and values in the face of the absolute end. The topic of death is explored in several works by Tolstoy, including *The Death of Ivan Ilyich* and *Anna Karenina*. These works by Tolstoy are compared to Dostoevsky's writing on death in the section "Writing Death II: Narrative Somersaults in Dostoevsky."

Климова, С. М. "На пороге диалогии культуры (на примере философских исканий Н. Н. Страхова)." *Вопросы литературы* 5 (2010): 115–124.

This article looks at the philosophical culture of the 1910s in Russia, with special attention paid to Nikolai Strakhov's dialogic thought. The philosopher's dialogues with Tolstoy are examined in the second half of the article as an example of the types of conversations that shaped the philosophical culture of the age.

Knox, Sarah. "Hearing Hardy, Talking Tolstoy: The Audiobook Narrator's Voice and Reader Experience." *Routledge Research in Cultural and Media Studies* 31: *Audiobooks, Literature, and Sound Studies*. Ed. Matthew Rubery. New York: Routledge, 2011. 127–142.

This article examines the doubling effect of the narrator in recorded versions of classic texts. In particular, Knox looks at the work of Thomas Hardy and Leo Tolstoy. In the case of Tolstoy, the influence of translation plays a key, and unacknowledged, role in the work's reception. Knox surveys the field of

unabridged *War and Peace* audiobooks, commenting on the effects of the different narrations on reader reception.

Колупаев, В. “Лев Николаевич Толстой и новое о нем (по русским католическим источникам в Италии).” *Новое литературное обозрение* 109 (2011): 172–179.

This publication uncovers and introduces several unique documents related to the history of the Russian diaspora that are preserved in the archives of the “Christian Russia” center. Among the documents is a collection of church bulletins entitled *Our Branch*, published in Paris by the Russian Catholic community. Special attention is given to one of the most famous parishioners of this branch, Baron Mikhail Alexandrovich von Taube (1868–1961), a representative of an ancient German-Baltic family and a distinguished professor at universities in St. Petersburg, Kharkov, and Münster. The relations and correspondence between Taube and Tolstoy are considered as a key moment in the cultural life of the era. Tolstoy’s response to Taube’s work “Christianity and the Organization of World Peace,” Tolstoy’s letter to Taube from December 18–19, 1903, Taube’s articles about Tolstoy in the church bulletin *Our Branch*, and T. L. Sukhotina-Tolstaya’s contact with Russian Catholics in Italy serve as items of primary interest for Tolstoy scholars.

Красовская, Н. А. “Зарости, копани и острова (Диалектизмы в трилогии Л. Н. Толстого).” *Русская речь* 3 (2011): 89–93.

This article explores the ethnographical details introduced by Tolstoy through his dialectical word use in the trilogy *Childhood, Boyhood, Youth*. Krasovskaia finds that Tolstoy uniquely employs many territorially marked words.

Кузнецов И. В. “Теоретическая история, диалектика и риторика русской литературы.” *Вопросы литературы* 3 (2011): 181–224.

This article focuses on Tolstoy’s innovation as the creator of artistic texts. In *War and Peace*, Tolstoy manages to balance poetry and history to build a philosophical-historical context that forms the basis for the “novelistic whole.” Kuznetsov sees signs of a pioneering artist in Tolstoy’s conception of objectives and the purpose of art as a means of uniting people through shared feeling.

Лагашина, Олеся. *Марк Алданов и Лев Толстой: к проблеме рецепции*. Таллинн: Издательство Таллиннского университета, 2010.

This volume considers the influence of Tolstoy on the work of the émigré author Mark Aldanov. Lagashina explores the critical, philosophical, and artistic works of Aldanov and discovers a polemical position in opposition to Tolstoy’s thoughts on the spiritual purpose of the Russian nation.

Leblanc, Ronald D. “No More Horsing Around: Sex, Love, and Motherhood in Tolstoy’s *Kholstomer*.” *Slavic Review* 70.3 (2011): 545–568.

This article analyzes the themes of sex, love, and motherhood that appear in Tolstoy’s story *Kholstomer*. Leblanc connects the significant roles played by castration and motherhood in the text to the later thoughts of Tolstoy on sexual morality.

Леннквист, Барбара. *Путешествие вглубь романа: Лев Толстой: Анна Каренина*. Москва: Языки славянской культуры, 2010.

This analysis of Tolstoy’s *Anna Karenina* explores the symbolic functions that appear within the text, including the reoccurrence of dreams, the use of the French language, and repeated portrayal of specific objects such as Anna’s bag.

Лев Толстой и Сибирь: сборник документальных и публицистических материалов. Вып. 2. Кемерово: Кузбассвузиздат, 2011.

This collection provides material from the regional academic conference “L. N.

Tolstoy: An Artistic Picture of the World.” Additional chapters in the volume are devoted to the literary heritage of Vasily and Boris Masurin, Elena Gorbunova-Posadova, the epistolary heritage of Valentin Bulgakov, the personal archive of Boris Grosbein, and the topic “Lev Tolstoy on the Pages of Siberian Periodicals.”

“Lev Tolstoy on Thoughts Evoked by the Census of Moscow.” *Population and Development Review* 37.3 (2011): 579–584.

This article briefly introduces Tolstoy’s descriptions of his experience as an enumerator in the Moscow census of 1882 as indicative of the tensions that exist between qualitative and quantitative methods of population research. Excerpts of Tolstoy’s “On the Census of Moscow” and *What Then Must We Do?* from an 1887 translation by Isabel F. Hapgood are provided.

Лев Толстой: Последний дневник. Игорь Волгин: Уйти от всех. Москва: Икар, 2010.

This volume, edited by I. V. Petrovitskaya, includes portions of Tolstoy’s diaries and notebooks from 1910 (including the secretive “Diary for Myself Alone”) that have not been republished in their full form for many years. The introduction of these materials into the modern cultural consciousness represents a national necessity. The new work by I. L. Volgin, “Get away from All: Leo Tolstoy as a Russian Wanderer,” analyzes Tolstoy’s departure as a final act of a complete life, as one of several key moments in the destiny of Russia.

Лев Толстой: сквозь рубежи и меж.

Главный редактор Тадаси Накамура. Sapporo: Slavic Research Center, Hokkaido University, 2011.

This collection includes articles and presentations from the international symposium on Leo Tolstoy held on November 6, 2010 in Kumamoto, Japan. The conference was dedicated to the centenary of Tolstoy’s death and focused on the role of borders in Tolstoy’s texts.

Topics include gender and nationality barriers in Tolstoy's work and the role of metaphysical questions in Tolstoy's life.

Levenson, Karen Chase. "Happiness is Not a Potato': The Victorian Cultivation of Happiness." *Nineteenth-Century Contexts: An Interdisciplinary Journal* 33.2 (2011): 161–169.

This article investigates the various narrative tendencies of Victorian novels to provide a full range of complexity to the notion of happiness. In her conclusion, Levenson claims that Tolstoy's famous first line in *Anna Karenina*, that "all happy families are alike," is an ironic statement. Levenson demonstrates how happiness is discovered to be complex and misunderstood throughout the course of Tolstoy's novel.

Лёвенфельд, Р. Р. *Первая биография Льва Толстого: разговоры о Толстом и с Толстым; Лев Николаевич Толстой: его жизнь, его творчество, его мирозерцание*. Перевод Л. М. Кулаевой. Ростов-на-Дону: Феникс, 2011.

This book is a Russian translation of Raphael Löwenfeld's original German texts *Gespräche über und mit Tolstoj* and *Tolstoj, sein Leben, seine Werke, seine Weltanschauung*, originally published in 1901.

Łucewicz, Ludmiła. "Исповедь Л. Н.

Толстого: анализ, покаяние, поиски истины веры." *Slavia Orientalis* 59.4 (2010): 467–486.

This article analyzes Tolstoy's *Confession* as an essential work that allowed Tolstoy to overcome his internal crisis and embrace the moral system of Christianity. Łucewicz observes the intensity of Tolstoy's narrative, emphasizing the rigorous nature of the author's self-reflection and remorse.

Maaemon lapset: Tolstoilaisuus kulttuurihistoriallisena ilmiönä Suomessa. Redaktør Minna Turtiainen. Redaktør Tuija Wahlroos. Helsinki: Suomalaisen Kirjallisuuden Seura, 2010.

This volume recounts the influence of Tolstoy's philosophical ideas on the artistic life of Finland.

Málishév, Mijaíl. "Las reflexiones de León Tolstoi sobre la muerte en la hermenéutica existencial de León Shestov." *Ciencia ergo sum: revista de ciencia, tecnología y humanism de la Universidad Autónoma del Estado de México* 17.3 (2010): 230–238.

This article draws from the hermeneutics of Leo Shestov in an analysis of Leo Tolstoy's artistic work. According to Shestov, extreme situations can lead to drastic reorientations in a person's convictions and beliefs. This principle is applied to pivotal moments in Tolstoy's texts.

Marshall, Peter H. *Demanding the Impossible: A History of Anarchism*. Oakland, CA: PM Press, 2010.

Anarchism has played an overlooked and vital role in the development of modern society. Marshall details the various anarchist movements that have appeared around the world and attempts to connect them through overarching concepts. In part four of the book, "Leo Tolstoy: The Count of Peace" appears alongside sections devoted to other classic anarchist thinkers. Tolstoy is presented as the key developer of a pacifist tradition within the broader anarchist movement.

Mazurek, Halina. "Wina i kara: Dramat Lwa Tolstoja *Ciemna potega* i jego echa europejskie." *Slavia Orientalis* 59.4 (2010): 455–466.

Tolstoy's play *The Power of Darkness* presents a powerful psychological portrayal of crime that has proven popular in Polish and Western European theaters. This paper examines plays by G. Hauptmann, W. Orkan, and S. Wyspiański that were inspired by Tolstoy's play. Mazurek observes an increasing focus on issues of guilt, punishment, sacrifice, and purgation in each of these texts.

McLean, Hugh. "The Tolstoy Marriage Revisited—Many Times." *Canadian*

Slavonic Papers / Revue Canadienne des Slavistes 53.1 (2011): 65–79.

The family life of Lev Nikolaevich and Sofia Andreevna Tolstoy continues to be a subject of intense scrutiny for scholars and professional writers alike. This article examines the reasons for the broad appeal of the Tolstoy family narrative and comments on the quality of classic and recent work on this subject.

Medzhibovskaya, Inessa. "Terror Unsublimated: Militant Monks, Revolution, and Tolstoy's Final Master Plots." *Tolstoy Studies Journal* 22 (2010): 17–38.

This article presents the problems associated with analyzing the unfinished work of Tolstoy's later years. Medzhibovskaya draws attention to the narrative qualities of these works, focusing on questions of plot and participation. Tolstoy's unwritten works continue to develop off the page such that readers can only catch glimpses of what these works may have become.

---, "Tolstoy's Original Letter Found: On Benedict Prieth, Ernest Crosby and Aphorisms of Immortality in *The Whim*." *Tolstoy Studies Journal* 22 (2010): 65–78.

In this research note, Medzhibovskaya discusses the lost letters of Tolstoy, with particular attention focused on an original letter only recently found. Medzhibovskaya provides interpretation and context for the material.

Melikhov, Aleksandr. "A Change of Traveling Companions." *Russian Studies in Literature* 47.1 (2011): 25–29. Melikhov's essay compares the subtle aesthetics of Chekhov to the larger-than-life natures of Tolstoy and Dostoevsky. He concludes that Chekhov, with no eye for greatness, is better suited for a civilized reader than the utopian vision of Dostoevsky or Tolstoy.

Мильдон, В. И. "Индивидуальное и коллективное в дневниках Стендаля и Л. Толстого." *Вопросы философии* 6

(2011): 55–63.

This article explores the similarities and differences in the diaries of Stendhal and Tolstoy. The French and Russian contexts provide different reasons and expectations for diary writing, leading to the revelation of two distinct national archetypes. Mildon compares the depiction of war in each author's work to solidify his description of their national identities.

Milone, Bruno. *Tolstoj e il rifiuto della violenza*. Milano: Servitium, 2010.

Morson, Gary Saul. "Teaching Tolstoy with Toulmin." *Common Knowledge* 17.2 (2011): 205–220.

This essay, in memory of Stephen Toulmin, recounts several of Morson's experiences teaching alongside the philosopher. Morson describes Toulmin's thinking as historiosophical—the combination of philosophy with the history of ideas. Morson contemplates the relationship between Toulmin's historiosophical thinking on his reading of Tolstoy's texts—*Anna Karenina* in particular.

Moseley, Merritt. "The Death and Emancipation of Ivan Ilych." *Bloom's Literary Themes: Enslavement and Emancipation*. Ed. Harold Bloom and Blake Hobby. New York: Bloom's Literary Criticism, 2010. 27–36.

This essay explores the ideas of enslavement and emancipation connected to the notion of death in Tolstoy's novella *The Death of Ivan Ilyich*. In addition to being enslaved by mortality, Ivan Ilyich is enslaved to a false value system. His freedom comes only through physical death and spiritual rebirth.

Moulin, Dan. *Leo Tolstoy*. London: Continuum, 2011.

This book, the latest installment in the *Continuum Library of Educational Thought*, examines Tolstoy's views on education and his attempts to implement his educational philosophy in practice. Moulin connects Tolstoy's works on education to the rest of the author's

literary and philosophical output. He presents examples of Tolstoy's influence in education up to the present day.

Неизвестный Толстой: первая ступень. Сост. А. В. Кюрегян.

Москва: Издательство Дементьевой, 2011.

This collection explores Tolstoy's vegetarianism and its connection to his philosophy of nonviolence and human love. Included in this volume are original works by Tolstoy that propound his ideas on vegetarianism as well as critical articles that offer debates and analyses of Tolstoy's stance towards ethical vegetarianism.

Никитина, Нина. *Ясная Поляна:*

Путеводитель по заповеднику. Тула: Ясная Поляна, 2010

This guidebook contains detailed descriptions of the locations in and around Yasnaya Polyana and the events that transpired in Tolstoy's lifetime there. Nikitina recreates the way of life that formed the backdrop for Tolstoy as he produced some of his most enduring work.

Nold, Carl. "Tolstoi or Bakunin?" *Prison Blossoms: Anarchist Voices from the American Past*. Ed. Miriam Brody and Bonnie Buettner. Cambridge, MA: Belknap Press of Harvard UP, 2011. 96–98.

This brief essay is included in a collection of works written by prominent anarchist writers between 1893 and 1897. The essays were intended to form the basis for an illegal publication under the title *Prison Blossoms*. Nold's essay contrasts the pacifist philosophy of Tolstoy with the violent revolutionary anarchism of Mikhail Bakunin. Nold is sympathetic to Tolstoy's views, yet justifies the assassination of Von Plehve as a necessary act of self-preservation.

Orłowski, Jan. "Ostatnie lata życia Lwa Tolstoja w zwierciadle prasy lubelskiej." *Slavia Orientalis* 59.4 (2010): 499–510. Tolstoy's short story "For What?" provided the author with lasting fame in

Poland due to its sympathetic portrayal of Polish persecution. This article examines how Tolstoy's fame was reflected in the reports of the Lublin press during his last years of life.

Parts, Lyudmila. "Down the Intertextual Lane: Petrushevskaja, Chekhov, Tolstoy." *The Russian Twentieth-Century Short Story: A Critical Companion*. Brighton, MA: Academic Studies Press, 2010. 261–278.

This article compares elements from three interrelated texts: Liudmila Petrushevskaja's 1990 story "The Lady with the Dogs," Anton Chekhov's "The Lady with a Dog," and Leo Tolstoy's *Anna Karenina*. Chekhov's compassionate lyricism and Tolstoy's psychological depth combine in Petrushevskaja's story as a necessary counterpoint to her narrator's voice.

Pickford, Henry W. "Of Rules and Rails: On a Motif in Tolstoy and Wittgenstein." *Tolstoy Studies Journal* 22 (2010): 39–53.

This article highlights Wittgenstein's responses to Tolstoy's texts and uses them as a pattern for uncovering and analyzing Tolstoy's theory of art. Pickford explores significant passages in *Anna Karenina*, *What Is Art?* and *The Kreutzer Sonata*, using Wittgenstein and expressivism to provide a rational reconstruction of Tolstoy's texts. Thematically, Wittgenstein's dismissal of Tolstoy's invocation of rules as rails indicates his rejection of Tolstoy's philosophy on what constitutes useful art.

Подсви́рова, Л. Ф. *Софья Толстая-Есенина: Семья, окружение, судьба*. Тула: Ясная Поляна, 2010.

This volume presents the extraordinary life and feverish activity of Tolstoy's granddaughter and Sergei Esenin's wife, Sofia Andreevna Tolstaya-Esenina. Podsirova bases her description on historical sources and archival materials gathered over the course of many years. The primary plotlines in Sofia Tolstaya-Esenina's fate are analyzed, including her

successful establishment of a world-renowned academic research center for the study of Tolstoy in a very short period of time and her ability to utilize the powerful machine of the Soviet government for her own purposes. Tolstoy's diary entry, "Do what you must, come what may" (11) provides the thematic context for his granddaughter's life.

Potkay, Adam. "Narrative Possibilities of Happiness, Joy, and Unhappiness." *Nineteenth-Century Contexts* 33.2 (2011): 111–125.

This article compares the notions of happiness, joy, and unhappiness in a nineteenth-century context and investigates the role of each in the novels of the time. Potkay describes Tolstoy's *War and Peace* as "the nineteenth century's greatest story of happiness." He compares Nikolai Rostov's ethics to the stoicism of the novel's central character, Pierre Bezukhov.

Pridmore, Saxby, and William Pridmore. "The Suicidal Desire of Tolstoy." *Australasian Psychiatry: Bulletin of Royal Australian and New Zealand College of Psychiatrists* 19.3 (2011): 211–214.

This study analyzes the suicidal desires expressed by Tolstoy in his *Confession*. Tolstoy's text provides a first-person account of a mentally healthy individual giving serious consideration to suicide. Tolstoy's account reveals that factors other than mental disorder underpin suicide.

Provizer, Norman W. "Tolstoy on Lincoln." *Lincoln's Enduring Legacy: Perspectives from Great Thinkers, Great Leaders, and the American Experiment*. Ed. Robert P. Watson, William D. Pedersen, and Frank J. Williams. Lanham, MD: Lexington Books, 2011. 21–30.

Provizer's essay appears in a collection devoted to Abraham Lincoln's continuing legacy as one of America's finest leaders. Provizer opens his essay with a summary of Tolstoy's thoughts on Lincoln, as

expressed in a 1909 newspaper article. Tolstoy's comments on Lincoln's worldwide renown introduce a broader discussion of the particular traits and actions that helped ensure Lincoln his enduring legacy in an increasingly globalized world.

Rancé, Christiane. *Tolstoi: Le pas de l'ogre*. Paris: Éditions du Seuil, 2010.

This biography assesses the profound spiritual thought and creative output of Tolstoy throughout his life. Rancé observes an interrelationship between Tolstoy's passionate personal life and his unending search for meaning.

Ранчин, Андрей. "Символика имен в рассказе Льва Толстого «Хозяин и работник»." *Slavia Orientalis* 59.4 (2010): 487–497.

Tolstoy's work includes a substantial number of Greek names carrying a symbolic function. In his short story, "Master and Man," Tolstoy uses the name Nikita in its literal sense, while the name Vasily Andreich is semantically shifted. Ranchin connects the name of Nikita in Tolstoy's story to the cult of St. Nicolas.

Rancière, Jacques. *Politics of Literature*. Trans. Julie Rose. Cambridge: Polity, 2011.

This volume considers the political implications of literature and examines specific cases of literary effects. Chapter four is devoted to the depiction of battle and the presentation of history in Tolstoy's *War and Peace*. Tolstoy pits the truth of literary representation against the fiction of recorded history, revealing the inherently political role of literature.

Ремизов, В. Б. "«Мы жили вместе — врозь...»: к 100-летию со дня смерти Л. Н. Толстого." *Русская словесность* 5 (2010): 31–34.

This article discusses Sofia Andreevna Tolstaya's life with Tolstoy and her influence on his creative work. Remizov emphasizes the single-sidedness of the story presented in Sofia's diaries and

letters and attempts to place Tolstoy's actions in a more positive light.

Roberts, Lee. "The Asian Threat in Europe: Topical Connections between the Serial Novels *Anna Karenina* and *Effi Briest*." *The Comparatist* 35 (2011): 85–106.

This article explores the depictions of Asians in Leo Tolstoy's *Anna Karenina* and Theodor Fontane's *Effi Briest*. Comparisons have been made between these two novels on thematic grounds, but Roberts draws focus to the overlooked influence of the concurrent wars taking place at the time of each novel's composition and serial publication. The Russo-Turkish War (1877–1878) and the Sino-Japanese War (1894–95) produced vitriolic anti-Asian sentiments in both the *Russian Herald* and the *Deutsche Rundschau*. Both novels feed into this anti-Asian discourse with their depictions of Asians as outsiders who threaten European order and civilization.

Rohde, Carsten. "Kontingenz der Herzen: Figurationen der Liebe in der Literatur des 19. Jahrhunderts (Flaubert, Tolstoi, Fontane)." Heidelberg: Neckar Universitätsverlag, 2011.

This volume examines the aesthetic and cultural history of love from the nineteenth century to the modern era. Rohde applies the ideas of Flaubert, Tolstoy, and Fontane to contemporary problems of love, providing comparative analysis of their texts as he does so.

Rohls, Jan. "Tolstoj und das Christentum." *Zeitschrift fuer Theologie und Kirche* 108.2 (2011): 165–201.

Romney, Paul. "'Great Chords': Politics and Romance in Tolstoy's *War and Peace*." *University of Toronto Quarterly* 80.1 (2011): 49–77.

This article uses Northrop Frye's conception of romantic modes and archetypes to uncover a hidden romance embedded in Tolstoy's *War and Peace*. Romney compares Tolstoy's narrative to the similar epic romances of Walter Scott's

Waverley and J. R. R. Tolkien's *The Lord of the Rings* to reveal the political significance of Tolstoy's plot.

Sankovitch, Nina. *Tolstoy and the Purple Chair: My Year of Magical Reading*. New York: Harper, 2011.

This book contains Sankovitch's reflections on her decision to read a book every day for a year in response to her sister's death. In order to accomplish her task, Sankovitch chose short books that could be finished in a single sitting, starting with Tolstoy's *The Forged Coupon*. Sankovitch includes an alphabetical reading list that contains the books she encountered during her year of reading.

Scanlan, James P. "Tolstoj as Analytic Thinker: His Philosophical Defense of Nonviolence." *Studies in East European Thought* 63.1 (2011): 7–14.

This article explores the apparent contradictions in Tolstoy's philosophical thought. Scanlan clarifies Tolstoy's rational and distinctive mode of argumentation, but highlights the exaggerations of absoluteness in Tolstoy's message. Scanlan attributes this disparity to the tension between maximalism and reasonableness that permeates all of Tolstoy's work.

Schmid, Ulrich. *Lev Tolstoj*. München: C. H. Beck, 2010.

This brief biography explores the different characters created by Tolstoy and sees in them reflections of the author's life. His relationship to church, state, and family serves as an important element in both his life and his art.

Shaffer, Andrew. *Great Philosophers Who Failed at Love*. New York: HarperPerennial, 2011.

This book contains short humorous summaries of Western philosophers who sabotaged their relationships through neurosis and criticism. The entry for Tolstoy describes the debauchery of his youth along with his passion for family life and domestic fulfillment. Tolstoy's downward trajectory of failed romance is

seen in the contrast between the high hopes of courtship and marriage to Sofia and his willing departure from his spouse at the end of his life.

Shakespeare, William. *Hamlet: Text of the Play, the Actors' Gallery, Contexts, Criticism, Afterlives, Resources*. Ed. Robert S. Miola. New York: W. W. Norton & Co., 2011.

This Norton Critical Edition of Shakespeare's *Hamlet* includes the full text of the play along with its extant drafts and revisions, several essays by prominent Shakespearean actors, passages from related texts that influenced *Hamlet* and others that were influenced by *Hamlet*, and a section of criticism that includes a late essay by Leo Tolstoy entitled "Shakespeare and the Drama." Tolstoy's essay states the opinion that *Hamlet* is full of irrelevancies and inconsistencies, and that Shakespeare is overrated as a dramatist.

Шукин, В. "С чего начинается Лев Толстой? Размышления над первыми страницами «Детства»." *Вопросы литературы* 4 (2011): 139–182.

This article explores several complex meanings from the first few pages of Tolstoy's *Childhood*. Shchukin considers all of Tolstoy's most important discoveries about human nature and life to be found in this early volume of his work as much as in his later masterpieces.

Шишкин, М. П. *Русская Швейцария: литературно-исторический путеводитель*. Москва: Вагриус, 2011.

This book contains an account of Leo Tolstoy's travels through Switzerland, including reviews of the country written by the writer himself. Tolstoy's story "Lucerne" is analyzed within this context. The Tolstoyan connection to Switzerland is continued by the writer's followers, including P. I. Biryukov, V. G. Chertkov, D. A. Khilkov, and M. K. Elpidin, who published prohibited works by Tolstoy in Geneva. The priest of the Russian church in Geneva—A. K. Petrov—is also

mentioned in Tolstoy's diary and letters from the time.

Шляхов, Андрей. *Лев Толстой и жена: Смешной старик со страшными мыслями*. Москва: АСТ, 2011.

This volume from the series *Idols: Stories of Great Love* depicts Tolstoy as a contradictory figure, capable of both great love and frightening despondency. Of particular focus is the contrast between Tolstoy's demanding personality on the one hand and his wife's apparent humility on the other.

Сливицкая, О. В. "«Идеальная встреча»: Лермонтов и Толстой." *Русская литература* 3 (2011): 37–50.

This article examines the importance of Lermontov and Tolstoy as classic Russian authors. Slivitskaia discusses the style, themes, and ideas contained in each author's work and compares and contrasts their messages and results.

Сливкин, Евгений. "Андрей Furioso: военные аристократы и неаристократы у Л. Н. Толстого. Дискредитация рыцарского кодекса." *Новое литературное обозрение* 109.3 (2011): 197–209.

This article proposes Ludovico Ariosto's *Orlando Furioso* (1516) as a more direct source of Tolstoy's epic structuring of *War and Peace* than Homer's *The Iliad*. Slivkin notes the role of chivalry in Tolstoy's work and analyzes the death of aristocratic soldiers like Andrei Bolkonskii as failing to fulfill the prescribed tradition of medieval heroes. Tolstoy takes meaning away from his soldiers' deaths by removing the code of chivalry they depend on.

Соболев, Л. "Эпизод из истории восприятия «Войны и мира» (по материалам переписки П. И. Бартенева)." *Вопросы литературы* 2 (2011): 319–329.

This article details an exchange between P. Bartenev, the publisher of *Russian Archive*, and A. F. Rostopchin. Rostopchin's letter to Bartenev concerned P. Vyazemsky's article "Reflections on the

War of 1812,” which had been recently published in *Russian Archive*. His letter included a personal response to Tolstoy’s *War and Peace* and was eventually published in *Russian Archive* itself.

Соколева, Галина П. “На урок – с Л. Н. Толстым (Несколько «Заметок» о мастерстве писателя, продолжение).” *Русский язык в школе* 4 (2011): 8–13; 5 (2011): 12–18; 6 (2011): 13–18; 7 (2011): 8–14.

In this series of articles, Sokoleva presents a lesson plan for studying the work of Leo Tolstoy, including the best passages to quote and the most important works to read. Sokoleva focuses on questions of style, noting the lexical richness of Tolstoy’s texts and the author’s unique usage of particular words.

Соловьева, Ф. Е. “Изучение рассказа Л. Н. Толстого «Кавказский пленник» в V классе (программа Г. С. Меркина): к столетию со дня смерти Льва Толстого.” *Русская словесность* 6 (2010): 31–38.

This article presents a study plan for teaching Tolstoy’s *Prisoner of the Caucasus* in a fifth-grade setting. Dividing the work into four lessons, Solovieva recommends an orientation towards investigative work on the text itself along with creative activities outside of the text. The students should gain an appreciation for reading, analyzing, discussing, and forming conclusions about a work of artistic literature.

Stam, Christine. “*Anna Karenina* and Lydia Yavorska in the Theatre of Edwardian London.” *Tolstoy Studies Journal* 22 (2010): 54–64.

An adaptation of Tolstoy’s *Anna Karenina* was successfully performed for the stage in London in 1913, directed by Lydia Yavorskaia. This article explores the role played by Yavorskaia in establishing Tolstoy’s dramatic reputation in the West, as well as her interest in Tolstoy generally.

Султанов К. К. “«Переправиться через Терек», или Два берега одной реки

жизни: Перечитывая Толстого.” *Вопросы литературы* 3 (2011): 9–47. This article is devoted to the topic of the Caucasus in Russian literature. Tolstoy’s “Caucasian Texts” are analyzed within the context of the writer’s biographical connection to the area. Tolstoy’s depiction of war as an agreement between different peoples and cultures in “The Raid,” *The Cossacks*, “The Prisoner of the Caucasus,” and *Hadji Murat* serves to expel the Romantic underpinnings of the theme.

Tallman, Ruth, and Jason Southworth. “The Ontology of Art and What Libraries Should Buy.” *Graphic Novels and Comics in Libraries and Archives: Essays on Readers, Research, History and Cataloging*. Ed. Robert G. Weiner. Jefferson, NC: McFarland & Co., 2010. 192–201.

This article explores different methods of determining art in order to assist librarians in acquisitioning comic books for their collections. Tallman and Southworth expound upon Tolstoy’s theory of art as a communicative experience and utilize his views in their assessment. The implication for comic books is that each artist involved needs to have their work reflected in the final product, or else an essential voice is lost.

Tamcke, Martin. *Tolstoy’s Religion: eine spiriuelle Biographie*. Berlin: Insel Verlag, 2010.

The 100 Most Influential Writers of All Time. Ed. J. E. Luebering. New York: Britannica Educational Pub. and Rosen Educational Services, 2010. Tolstoy’s literature has influenced people across a wide spectrum all over the world. The continuing power of his texts attests to his influential legacy.

The Great Books Reader: Excerpts and Essays on the Most Influential Books in Western Civilization. Ed. John Mark Reynolds. Bloomington, MN: Bethany House, 2011.

This anthology focuses on literary works that have proven influential over time. Leo

Tolstoy is represented with a selection from *Anna Karenina*, followed by two essays. The first essay is by Frederica Mathewes-Green and the second essay is by Amy Obrist.

The Greatest Russian Stories of Crime and Suspense. Ed. Otto Penzler. New York: Pegasus Books, 2010.

This collection of short stories by classic Russian authors includes Tolstoy’s “God Sees the Truth but Waits” and “Too Dear.”

Thompson, Penny, and Brenda Watson. “Why Teach Doctrine? A Response to Dan Moulin’s ‘Challenging Christianity: Leo Tolstoy and Religious Education’ in *Journal of Beliefs and Values*, Vol. 30, No. 2, August 2009.” *Journal of Beliefs & Values* 31.3 (2010): 333–342.

This response to an earlier article by Dan Moulin argues that doctrine should continue to be taught precisely because of the misunderstandings of Christianity that arise in its absence. Rather than the rigid role ascribed to it, doctrine invites critique, examination, and reassessment.

Тиме, Г. А. *Россия и Германия: философский дискурс в русской литературе XIX–XX веков*. Санкт-Петербург: Нестор-История, 2011.

This monograph is devoted to the topic of Russian-German dialogue as an experience of myth creation. One chapter explores the development of the German myth about Tolstoy and Dostoevsky in the first third of the twentieth century through a comparison of Russian philosophical thought presented in works by V. S. Solovyov, D. S. Merezhkovsky, T. Mann, O. Shpengler, and N. Berdyaev. Other chapters consider the creative comprehension of Schopenhauer’s ideas in Tolstoy’s *Confession*, G. Hauptmann’s response to Tolstoy’s death, and the Tolstoyan motifs of Christianity in Hauptmann’s novel *The Fool in Christ: Emmanuel Quint*.

Титце, Розмари. “После бала: О новом немецком переводе «Анны Карениной».” *Октябрь* 2 (2011): 173–

178.

In this essay, Rosemarie Tietze discusses her decision to produce a new German translation of *Anna Karenina*, published in 2009. She describes several features of Tolstoy's text that gave her trouble, including Tolstoy's use of lexical repetition and words with multiple meanings.

Tolstaia, Sofia Andreevna. *My Life*. Trans. John Woodsworth and Arkadi Klioutchanski. Ed. Andrew Donskov. Ottawa: U of Ottawa P, 2010.

This volume is the English translation of the first complete version of Sofia Tolstaya's autobiography to appear in print. Donskov's introduction contextualizes Tolstaya's writing against the legacy of her husband. Many photographs supplement the text, along with a chapter outline, genealogy charts, index, and copious annotations. Tolstaya's recollections span from her birth in 1844 through the end of 1901.

---, *Sophia Tolstoy's Rebuttal of Her Husband Leo's Accusations: Who's to Blame?* Trans. Maureen E. Cote. Lewiston, NY: Edwin Mellen Press, 2010.

This volume contains the first English translation of Sofia Tolstaya's novel, *Who's to Blame?* Sofia wrote her novel shortly after the publication of Tolstoy's *The Kreutzer Sonata* with the goal of expressing feminine love in a positive way. An introduction about the novel's history and reception accompanies Cote's English translation.

Tolstoï et la Russie. Ed. Gérard Abensour. *Cahiers Léon Tolstoï* 21. Paris: Institut d'études slaves, 2010.

This collection of essays explores the relationship between Tolstoy's creative output and Russian history and culture. Topics include Tolstoy's depiction of the Caucasus, his relationship with Russian history, and his evaluation of political and religious factions in Russia.

Tolstoj, Lev N. *Kennst du Leo Tolstoj? Texte von Leo Tolstoj für junge Leser*.

Ausgew. und vorgestellt von Martin Schneider. Weimar: Bertuch, 2011.

This reprinting of several of Tolstoy's works provides a framework for young readers. A major theme from each work is presented for discussion. Chapter topics include "Biography and Autobiography in *Childhood and Youth*," "Serfdom and the Failure of Russian Intellectuals in *The Morning of a Landowner*," "Wedding and Marriage in *War and Peace*," "The Search for the Ideal Family in *Anna Karenina*," and "Tolstoy in Germany – Tolstoy in Film."

Tolstoy, Leo. *Childhood, Boyhood, Youth*. Trans. Dora O'Brien. Richmond: Oneworld Classics, 2010.

This new translation of Tolstoy's semi-autobiographical trilogy includes a brief biography of the author and an analysis of his works.

---, *Hadji Murat*. Trans. Kyril Zinovieff and Jenny Hughes. Richmond, Surrey: Oneworld Classics, 2011.

Zinovieff and Hughes provide a new translation of Tolstoy's late masterpiece.

---, *How Much Land Does a Man Need?* Trans. Boris Dralyuk. Los Angeles: Calypso, 2010.

This new translation of Tolstoy's short story "How Much Land Does a Man Need?" includes an analysis of Tolstoy's effective use of *skaz* narration in the text. Tolstoy's story is presented as an overlooked classic.

---, "How Much Land Does a Man Need?" *The Anthem Guide to Short Fiction*. Ed. Christopher Linforth. London: Anthem Press, 2011. 29–46.

This anthology of short fictional prose includes Tolstoy's short story "How Much Land Does a Man Need?" followed by a few pages of critical engagement. A brief summary encourages readers to think about the story. Discussion questions and activities allow readers to directly engage with the issues of the text.

---, "Letter to Ernest Howard Crosby."

Christian Peace and Nonviolence: A Documentary History. Ed. Michael G. Long. Maryknoll, NY: Orbis Books, 2011. 136–139.

This letter written by Tolstoy in 1896 expounds upon the doctrine of non-resistance through Christian belief. The letter is included in a collection of writings by key Christian anarchists and pacifists.

---, "Patriotism and Government." *Anarchism as Political Philosophy*. Ed. Robert Hoffman. New Brunswick, NJ: Transaction Publishers, 2010. 70–85.

Tolstoy's essay is presented in a collection that includes works by both advocates and critics of anarchism.

---, *The Gospel in Brief: The Life of Jesus*. Trans. Dustin Condren. New York: Harper Perennial, 2011.

This new translation of Tolstoy's rendering of the four Christian Gospels is the first to use the Soviet-era academic edition of Tolstoy's complete works. Condren retains the original structure of the text, including Tolstoy's summary of each chapter, his preface, his introduction, and his conclusion.

---, "The Tale of Ivan the Fool." *How the Two Ivans Quarrelled: And Other Russian Comic Stories*. Nikolai Gogol. Trans. Guy Daniels. Richmond, Surrey: Oneworld Classics, 2011. 133–171.

Tolstoy's tale is the final offering in this collection of comic Russian stories that includes the title offering by Gogol, "How the Two Ivans Quarrelled," as well as Ivan Krylov's "Memory of My Grandfather" and two stories by Mikhail Saltykov-Shchedrin. This edition offers revised versions of the translations that appeared in an earlier volume, *Russian Comic Fiction* (1970).

---, *War and Peace*. Trans. Louise and Aylmer Maude. Rev. and Ed. Amy Mandelker. Oxford: Oxford UP, 2010.

Tomberg, Valentin. *Russian Spirituality and Other Essays: Mysteries of Our Time Seen through the Eyes of a Russian*

Esotericist. San Rafael, CA: LogoSophia, 2010.

This collection of essays written in the 1930s by the Russian esotericist Valentin Tomberg explores the development of Russian and Eastern spirituality. In an essay considering the insights of Solovyov, Dostoevsky, and Tolstoy, Tomberg identifies the power of Tolstoy's soul as his unique contribution to the spiritual life of Russia, with special appreciation for Tolstoy's ability to begin life anew even in old age. In another essay, Tomberg compares Tolstoy's rational Christianity and moral philosophy with the ideas of Lenin and Solovyov. Tomberg observes Tolstoy "at the crossroads between Collectivism and Sophia."

Tyras, Nicholas S. *Russian Intellectual and Cultural History from the Ninth to the Twenty-First Century*. Lewiston, NY: Edwin Mellen Press, 2010.

This volume provides a comprehensive overview of Russian cultural history, starting with the pre-history of the Russian land and continuing through to contemporary issues facing the Russian nation. Chapter seventeen consists of a brief biography of Tolstoy and a short summary of his creative output. Tyras considers Tolstoy's radical thoughts on religion, society, and aesthetics to have been highly influential in shaping Russian culture.

Уход и смерть Льва Толстого: корреспонденции, статьи, очерки: 30 октября 1910--30 ноября 1910.
Научный редактор: А. В. Лавров.
Составление, подготовка текста, комментарии, указатели А.С. Александрова, Э.К. Александровой.
Санкт-Петербург: Пушкинский Дом, 2010.

This collection includes articles, notes, telegrams, and bulletins announcing the status of Tolstoy's health during his final days. The articles printed in this book were first published between the end of October and the end of November, 1910. The material provides precise detail about the timeline of Tolstoy's condition and the

impact his rapid deterioration had on the Russian public.

Urban, David V. "Erroneous Instruction: Hally's Misrepresentations of Tolstoy and Joe Louis in Fugard's *Master Harold' ... and the boys*." *Notes and Queries* 58.1 (2011): 138–140.

This research note focuses on the role of misinformation in Athol Fugard's celebrated play, *Master Harold' ... and the boys*. Urban examines several faulty claims Hally makes about Tolstoy over the course of the play. This misinformation helps to bolster his position of privilege over his students.

Урнов, Д. М. *На благо лошадей. Конный мир за последние семьдесят лет: Очерки этнические*. Москва: Издательство им. Сабашниковых, 2011.

This monograph presents the creative "laboratory" of Tolstoy and the power behind his work. Urnov identifies errors in Tolstoy's depiction of professional horsemanship in "Kholstomer" and *Anna Karenina*. Particular attention is paid to Kholstomer's prototype from the factory of A. G. Orlov-Chesmensky. Other chapters consider M. A. Gartung, the daughter of Pushkin, as a prototype of Anna Karenina and address the issue of awarding Tolstoy a Nobel Prize.

Волгин, И. Л. "Толстой и Достоевский: посмертная переключка." *Вопросы философии* 4 (2011): 136–142.

This article traces a number of Tolstoy's uses of specific words to passages originally published by Dostoevsky in his *Diary of a Writer*. Volgin explores the possibilities of intertextual influence between the two writers, and suggests some interpretations.

Volkov, Solomon. *Romanov Riches: Russian Writers and Artists under the Tsars*. Trans. Antonina W. Bouis. New York: Alfred A. Knopf, 2011.

This volume, detailing the Romanov family's interaction with Russian culture and its direct involvement with the

Russian cultural elite, includes a chapter devoted to Tolstoy, Turgenev, and Dostoevsky's work during the reign of Alexander II. Another chapter outlines Tolstoy's role in the debates over the women's issue, focusing on the influence of *Anna Karenina* and *The Kreutzer Sonata*. Tolstoy's interactions with Tchaikovsky are also included in a chapter on homosexuality in Imperial Russia.

Webster, Candess. "The Realm of Darkness at La Mama, March 4–7, 2010: Interviews." *Tolstoy Studies Journal* 22 (2010): 85–90.

In this brief interview, Webster discusses a recent production of Tolstoy's play *The Realm of Darkness* at La Mama Ellen Stewart Theater in New York City with some of the primary participants. Inessa Medzhibovskaya served as literary adviser for the play and Zishan Ugurlu was the artist-in-residence at La Mama.

Wein, Simon. "A View of Life in Death." *Journal of Palliative Care* 26.3 (2010): 205–206.

This article observes the benefit of literature and art in helping to explain the nature of palliative work. Wein explores the relationship between humans and death depicted in the works of John Donne and Leo Tolstoy. Tolstoy's *The Death of Ivan Ilyich* presents a struggle to create peace, understanding, and forgiveness in the face of death. Despite their differences in belief, Tolstoy and Donne both establish a need to conquer death.

Weir, Justin. *Leo Tolstoy and the Alibi of Narrative*. New Haven: Yale UP, 2011.

This examination of Tolstoy's aesthetic work focuses on the apparent contradictions of the author's texts. Tolstoy's stories rely on narrative alibis that shift blame away from the author, hide essential information, and remove some of the oppressive authorial presence from the text. Weir investigates the narrative techniques employed in both the long novels and the short fiction of Tolstoy to uncover authorial methods for constructing meaning from absence.

---, "Turgenev as Institution: Sketches from a Hunter's Album in Tolstoy's Early Aesthetics." *Studies in Slavic Literature and Poetics* 56 (2010): 219–238.

This article explores the influence of Ivan Turgenev on the early writing of Leo Tolstoy. Weir posits that Turgenev served as an influential example for how Tolstoy was to frame aesthetic experience and simultaneously shape his authorial identity.

Worobec, Christine D. "Cross-Dressing in a Russian Orthodox Monastery: The Case of Mariia Zakharova." *Journal of the History of Sexuality* 20.2 (2011): 336–357.

This article examines the case of Mariia Zakharova, a woman who provoked sensation when it was discovered that she had been living for many years in the Solovetskii monastery in the guise of a

monk. Newspapers began to report frequently on monastery scandals after her experience came to light in 1910, the year of Tolstoy's death. In considering the position of the monastery in Russian culture, Worobec includes an analysis of Tolstoy's *Father Sergius*, highlighting his condemnation of Russian Orthodox monks and the conflict between the spiritual realm of tonsure and the sexual realm of lust.

Yoder, John Howard. *Nonviolence: A Brief History. The Warsaw Lectures*. Ed. Paul Martens, Matthew Porter, and Myles Werntz. Waco, TX: Baylor UP, 2010.

This collection of lectures by John Howard Yoder includes an introduction that describes Yoder's focus in promoting Christian nonviolence. The lectures were originally given in Poland in 1983. Tolstoy's philosophy of nonviolence

receives Yoder's attention at numerous points in the lectures. In the first lecture, Tolstoy's conversion is invoked as an example of a new understanding of humanity. Gandhi continues Tolstoy's tradition, adding new insights through personal adherence.

Zagidullina, M. V. "Mutation of Evaluation: Temporal Transfer of a Classical Text: V. Pelevin's Novel *T* and B. Akunin's Novel *F.M.*" *Russian Literature* 69.1 (2011): 157–168.

This article discusses Viktor Pelevin's novel *T*, Boris Akunin's novel *F.M.*, and the respective authors on whom the novels focus: Leo Tolstoy and Fyodor Mikhailovich Dostoevsky. Zagidullina examines the effects of cultural transfer and mutation on the representation and reception of these classic nineteenth-century authors in the present day.