

Annotated Bibliography for 2004-2005

Tim Ormond
University of Toronto

Irina Sizova
Gorky Institute of World Literature, Moscow

Editor's note: This is the *Journal's* first attempt at a joint, international bibliography of recent publications on Tolstoy. Irina Sizova, from the Gorky Institute of World Literature, has provided an annotated bibliography of select Russian-language scholarship. Tim Ormond has translated Sizova's work, and has catalogued information on other contributions. A Russian version of the joint bibliography will appear on the Gorky Institute's website. (Bibliographic information is alphabetized according to the Library of Congress system.)

А.П. Чехов и мировая литература. Литературное наследство т. 100 (в 3 книгах). Институт мировой литературы имени А.М. Горького РАН. Москва: Наука, 1997–2005.

A significant portion of the second and third volumes of *A.P. Chekhov and World Literature* is devoted to a detailed study of the relations between Chekhov and Tolstoy. In the review of S.V. Buchkin, "Chekhov in Poland" (book 2, p. 5–83), the theme of "Tolstoy and Chekhov" is developed as it pertains to Polish literary studies. L.G. Grigoriev's article "Chekhov in Sweden" (book 2, p. 555–591) speaks of Tolstoy and Chekhov's meeting in Yalta (April 1902) with Ventsel Khagel'stam—the editor of the journal *Ateneum* which was published in Swedish in Helsinki, Finland.

The chapter "Chekhov in Correspondence with His Contemporaries" (book 3) contains an analysis of the letters of V.A. Chulikov to Chekhov (1898–1899), information about the German translation of Tolstoy's treatise *What Is Art?*, and about Chulikov's translation of Tolstoy's

novel *Resurrection* (p. 398–402). The study of I.D. Gal'perin-Kaminsky's letters to Chekhov supplements the existing information regarding the translation of Tolstoy's works in France and Germany (p. 296–383). (I.S.)

Алексеева, Галина. "Американский журнал WHIM как источник Круга чтения Л.Н. Толстого (по материалам личной библиотеки писателя в Ясной Поляне)." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 137–148.

Alekseeva, Galina. "Tolstoy and the World of English Literature: A Survey of Leo Tolstoy's Book Collection in Foreign Languages in the Estate Museum, Yasnaya Polyana." *Woolf across Cultures*. Ed. Reinhold Natalya. New

York: Pace UP, 2004. 249–60.

A brief survey of the approximately 1,500 books by English authors in Tolstoy's book collection at Yasnaya Polyana. Charts the chronological accumulation of the various English books in his possession and proposes some key literary and intellectual influences. Provides insights on Tolstoy's opinion of many of the major English writers. (T.O.)

Alexandrov, Vladimir. "Tolstoy and Tennis." *Word, Music, History: A Festschrift for Caryl Emerson*. Vol. 1. Eds. Lazar Fleishman, Gabriella Safran and Michael Wachtel. Stanford: Stanford Slavic Studies, 2005. 340–354.

Discusses the historical background of tennis in Russia and explains its appearance for the first time in Russian literature in *Anna Karenina*. Explains the role of tennis-playing in Tolstoy's own life and suggests that, despite the author's disdain for the sport because of its associations with the idle rich, he liked to play. Proposes that the asymmetry created by Tolstoy's simultaneous denigration and enthusiasm for tennis is representative of

the author's general conduct given his "reliance on his own inner feelings as the primary arbiters of value and judgment (350)." (T.O.)

Bicknell, Jeanette. "Self-Knowledge and the Limitations of Narrative." *Philosophy and Literature* 28.2 (2004): 406-16.

Bicknell discusses the epistemological status of personal narratives, taking Tolstoy's *Kreutzer Sonata*, and "After the Ball" as case studies. Questions the validity of Pozdnyshv's claim that he came to appreciate his actions in an "enlightened" state and proposes that his conclusions about physical passion derive more from "...a lack of self-knowledge more generally. His anger could stem not from unhealthy attitudes towards sexuality but from his frustration at his inability to control his own desire...(409)." Pozdnyshv mistakes his own subjective conclusion for a more general, all-encompassing truth. Bicknell then applies the categories of Spinoza's conception of the "free man" as he describes in *Ethics*. Despite Pozdnyshv's declaration of a better self-knowledge, Bicknell casts aspersion on his ability to judge his actions and recollections with the sort of objectivity Spinoza prescribes. "According to Spinoza...genuine moral development and self-knowledge will have an effect on how one sees and behaves towards others (414)." Bicknell does not detect any such transformation in Pozdnyshv. (T.O.)

Bidney, Martin. "Epiphany in Autobiography: The Quantum Changes of Dostoevsky and Tolstoy." *Journal of Clinical Psychology* 60.5 (2004): 471-480. Taking the psychological concept of the Quantum Change, whereby an individual undergoes a subjective and spiritual transformation characterized by "...vividness, surprise, and a conviction that the change is permanent (471)," Bidney examines Dostoevsky and Tol-

stoy's main literary treatments of epiphany. He compares Dostoevsky's "peasant Marey" to Tolstoy's analogy of the river-crossing in *Confession* and the sense of guilt he recounts in "Are the Peasant Children to Learn to Write from Us? Or, Are We to Learn from the Peasant Children?" (T.O.)

Buckley, Margaret; Buckley, Brian. *Challenge and Continuity: Aspects of the Thematic Novel 1830-1950*. New York: Rodopi, 2004.

Taking D.H. Lawrence as an exemplary case, this book explores the development of the thematic novel in the nineteenth and twentieth centuries. Chapter 7 deals specifically with Turgenev, Tolstoy and Dostoevsky and identifies the main difference between Tolstoy and Lawrence as lying in the emphasis the former places on the development of his characters as individuals and the latter places on broad subject-themes (127). (T.O.)

Бугерра, Рида. "Восприятие Л.Н. Толстого во Франции в начале XX века (на примере Андре Сюареса)." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. перевод с французского языка: Овчинникова и Полосина. Тула: Издательский дом "Ясная Поляна," 2005. 215-228.

Examines Tolstoy's reception in early twentieth-century France by looking specifically at the case of André Saurès. (T.O.)

Chances, Ellen. "Tolstoy in the Tropics: The Importance of Nineteenth-Century Russian Literature in Twenty-First-

Century Cuban-American Drama." *Word, Music, History: A Festschrift for Caryl Emerson*. Vol. I. Eds. Lazar Fleishman, Gabriella Safran and Michael Wachtel. Stanford: Stanford Slavic Studies, 2005. 742-751.

Discusses the ways in which Nilo Cruz's play *Anna in the Tropics* refers to *Anna Karenina*. (T.O.)

Дадькин, В. "Аромат антоновки Л.Н. Толстого." *Наука и жизнь* 1 (2005): 58-64.

This work reviews the history of the garden at Yasnaya Polyana, describing in detail the efforts by the L.N. Tolstoy Museum-Estate to preserve and restore the Yasnaya Polyana garden. (I.S.)

Dalgarno, Emily. "A British War and Peace? Virginia Woolf Reads Tolstoy." *Modern Fiction Studies* 50.1 (2004): 129-150.

Analyzes Virginia Woolf's fascination with Tolstoy both in the context of her own novels and essays, as well as in that of her difficulty in accepting the Victorian ethos, as manifested in her disagreements with critics like Percy Lubbock and Matthew Arnold regarding the Russian author. (T.O.)

Daniels, Anthony. "Chekhov & Tolstoy." *The New Criterion* (2005): 31-6.

Explores the extent of the young Chekhov's dependence upon Tolstoy through a comparison of Tolstoy's "The Death of Ivan Ilych and Chekhov's "A Dreary Story." (T.O.)

Дедков, Н.И. *Консервативный либерализм Василия Маклакова*. Москва: АИРО-XX, 2005.

Recounts Tolstoy's influence on V.A. Maklakov and discusses their intellectual and personal contacts. The author devotes the most attention to the following: Mak-

- lakov's attitude to Tolstoy's personality and artistic work, Maklakov's opinion of the Tolstoyan colony of M.A. Novoselov, each figure's respective social, political and moral views, their correspondence, biographical details, and Tolstoy's attitude towards Maklakov as a professional lawyer. (I.S.)
- Feldman, Steven P. "The Professional Conscience: A Psychoanalytic Study of Moral Character in Tolstoy's 'The Death of Ivan Ilyich'." *Journal of Business Ethics* 49.4 (2004): 311-328.
- Frank, Tom. "From Russia with Love: Tolstoy Does Oprah." *Smithsonian* September 2004: (last page, un-numbered).
A playful look at Oprah's recent decision to include *Anna Karenina* in her book club. (T.O.)
- Friedrich, Paul. "Tolstoy, Homer, and Genotypical Influence." *Comparative Literature* 56.4 (2004): 283-99.
Establishes the influence of Homer upon Tolstoy by examining *The Cossacks* and *Hadji Murad*. Considers the importance of Tolstoy's reading of Homer throughout his life and then examines the specific manners in which the classical texts manifest themselves in the writer's style. (T.O.)
- Гапоненков, Алексей.
"Толстовский номер журнала *Русская мысль* 1910 года." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 149-154.
Examines the contents and context of the December issue of "Русская мысль" published roughly a month after Tolstoy's death. Each of the articles in this issue attempted to define the religious significance of Tolstoy's death for the Russian consciousness. (T.O.)
- Громова-Опульская, Л.Д.
Избранные труды. Институт мировой литературы имени А.М. Горького РАН. Москва: Наука, 2005.
This book contains a selection of articles by L.D. Gromova-Opul'skaya, a member and correspondent of RAN, a venerable figure of research of the Russian Federation, and a Laureate of the A.A. Shakhmatov prize. Written over the course of many years and devoted to the oeuvre of L.N. Tolstoy and problems of textual criticism, these articles have set the standard for subsequent academic research. They display Gromova-Opul'skaya's most important academic legacy regarding textual criticism which comprises three main components: the history of the text, the writer's artistic will, and the existing academic discourse surrounding the text. These selected articles illustrate the main priorities in L.D. Gromova-Opul'skaya's academic activity: L.N. Tolstoy and textual criticism, as reflected in fifty years of textual criticism (1953-2003), the persistent adherence to historicism as a universal principle of textual research, and the proposition that there exists a dialectical connection between the history of nineteenth-century literature and textual criticism. (I.S.)
- Гудакон, Владимир. "Кавказские произведения Льва Толстого и Александра Дюма как этнологический источник." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 77-100.
- Гулин, А.В. "Духовно-нравственный идеал Толстого в повести *Детство*." *Вестник Российского гуманитарного научного фонда* 38.1 (2005): 112-121.
This article examines how L.N. Tolstoy's first work, *Childhood*, reflects the spiritual and moral views the writer had formulated in his youth; views which, in many respects, determined his subsequent artistic trajectory. The author's debut story is examined as the expression of his personal religious ideal in this preliminary period of his oeuvre. The author of the article studies the intellectual and poetic peculiarities of the work in their direct connection to the spiritual situation of the early Tolstoy. A.V. Gulin simultaneously directs his attention to the correspondence between Tolstoy's perception of issues surrounding objectivity and subjectivity, the traditionally Russian Orthodox view on the first period of human life and the religious and philosophical conception of childhood proposed by L.N. Tolstoy in this acknowledged masterpiece. (I.S.)
- Kaufman, Andrew D. "Existential Quest and Artistic Possibility in Tolstoy's *The Cossacks*." *Slavonic and East European Review* 83.2 (2005): 208-33.
Delineates how *The Cossacks* explores the poles of Romantic idealism and ironic realism, and transforms this paradox into a creative whole (216). "The truth the novel communicates lies neither in Olenin's idealism nor in the cynicism of his acquaintances, but somewhere in between, in a realm in which idealism and realism co-exist in creative tension (213)." Kaufman demonstrates this co-existence by turning to key scenes in the text: he focuses upon its opening and

closing, Olenin's departure from Moscow, Olenin's arrival in the Caucasus, his revelation in the stag's lair, Lukashka in the cordon and the battle scene. His observations of these scenes depict how *The Cossacks* moves between the real and ideal poles with varying degrees of enthusiasm and irony on the part of the narrator and the other characters.

Central to the discussion is an exploration of the relationship between the narrator's voice and Olenin's. As the novel's hero attains greater awareness of his position *vis à vis* nature and society, his voice becomes more prominent within the text itself. Kaufman illustrates "...how Tolstoy artistically communicates in the text the subtle process by which Olenin's conscious self begins to assert itself, first as a voice that merges ambiguously with that of the narrator...and then as an actual voice which exists independently of the narrator's (222)." In this manner, Kaufman suggests that Bakhtin's designation of Tolstoy as a monologic writer is not entirely correct (211, n. 17). (T.O.)

Кедров, К.А. *Метакод*. Москва: АйФ-Принт, 2005.

Devoted to the study of the interplay between finite human existence and the infinite by using examples from the works of L.N. Tolstoy—*War and Peace*, *The Death of Ivan Ilyich*, and others. The author examines the problems of immortality and the cosmos in *War and Peace*. Most significant is the adoption of a survey-style analysis of Tolstoy's idea about nonviolent resistance. (I.S.)

Худспит, Сара. "Преступление, совесть и ответственность в романе Толстого *Воскресение*." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 33–44.

Хэмлинг, Анна. "Женский вопрос: *Крейцеров соната* и *La Tia Tula*." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 229–240.

Kolsto, Pal. "Power as Burden: The Slavophile Concept of the State and Lev Tolstoy." *The Russian Review* 64.4 (2005): 559–74.

Provides an account of Tolstoy's relationship to Slavophilism, moving Andrzej Walicki's treatment on the same matter ahead. Pays particular attention to the Slavophile understanding of the state and state power, and argues that it is from this particular aspect where Tolstoy drew upon, taking the author's reaction to the 1905 revolution as a case in point. (T.O.)

Крупчанов, Л.М. *История Русской литературной критики XIX века: Учебное пособие*. Москва: Высшая школа, 2005.

These teaching materials examine the development of Russian literary criticism in the nineteenth century, describing the main currents and the research work of several prominent critics—N.A. Polevoy, V.G. Belinsky, P.V. Annenkov, N.K. Mikhailovsky, K.N. Leontiev and others.

In separate sections it expounds upon the criticism of the great writers of the second half of the nineteenth century, mostly Dostoevsky (302–311) and Tolstoy (317–326). The problem for contemporary criticism, "Lev Tolstoy as Literary Critic," is resolved in a series of special articles by Tolstoy on issues of art. Among them are: "Speech to the Society of Lovers of Russian Literature" (1859), "About Art" (1889), "What is Called Art" (1894),

What Is Art? (1897). The author systematizes the main components of Tolstoy's conception of the purposes and aims of art. At the same time, he highlights the dominant criteria Tolstoy proposes as obligatory and necessary to literary criticism. (I.S.)

Ksicova, Danuse. "The Mirror of the Soul: The Phenomenon of Dying in the Works of L.N. Tolstoy, A.P. Chekov, Ladislav Klima." *Slavia Orientalis* 53.4 (2004): 521–29.

Кук, Бретт. "Толстой и новый Дарвин(изм): эволюционные структуры в романе *Война и мир*." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 195–202.

Леблан, Рональд. "Лев Толстой – не вегетарианец." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 241–248.

Lessard, Bruno. "Interface, corporéité et intermédiailité. Sonata de Grahame Weinbren." *Parachute* 113 (janvier/fevrier/mars 2004): 60–9.

A discussion of Grahame Weinbren's interactive installation, *Sonata*, which is based upon *The Kreutzer Sonata*. Dealing more with media issues, it nevertheless compares the difference between the treatment of narrated time in Tolstoy's text and Weinbren's attempt to show

- three narrative times simultaneously. (T. O.)
- Livak, Leonid. *Le Studio Franco-Russe*. Ed. Gervaise Tassis Toronto: University of Toronto Press, 2005. pp. 623.
From 1929 to 1931 some French intellectuals and their Russian émigré counterparts met regularly in what became known as le Studio franco-russe. It was an opportunity to present perspectives and ideas on literary, philosophical and cultural issues. Tolstoy is present in many of the discussions: of particular note is the discussion of 28 January 1930 (125–159) wherein Nikolai Kulman presents his paper "Le Drame intime de Léon Tolstoï" and Stanislas Fumet presents "Le Rôle spirituel de Tolstoï". Nikolai Berdyaev and Tatyana Tolstaya participate in the following discussion. Likewise, Jean Maxence's "L'Influence de la littérature russe sur les écrivains français" (73–78) explores the place of Dostoevsky and Tolstoy in contemporary French literature and identifies affinities between Romain Rolland's *Jean-Christophe* and *War and Peace*. (T. O.)
- Lovell, Stephen. "Finitude at the Fin de Siècle: Il'ia Mechnikov and Lev Tolstoy on Death and Life." *Russian Review* 63.2 (2004): 296–316.
Outlines the differing views of death held by Mechnikov and Tolstoy. Presents an interesting portrayal of the older Tolstoy as he entered old age and neared death. Tolstoy starts to incorporate death into his beliefs and value system and his fascination with human experience leads him to attach greater importance to time and to become more preoccupied with the specific concerns arising out of the self's own extinction. (T.O.)
- Maleuvre, Didier. "Art and the Teaching of Love." *Journal of Aesthetic Education* 39.1 (2005): 77–92.
- McLean, Hugh. "A Woman's Place... The Young Tolstoy and the 'Woman Question'." *Word, Music, History: A Festschrift for Caryl Emerson*. Vol. 1. Eds. Lazar Fleishman, Gabriella Safran and Michael Wachtel. Stanford: Stanford Slavic Studies, 2005. 355–369.
Deals specifically with the young Tolstoy's attitude to the "woman question" and divides the issue into two planes, the intellectual-social and the sexual. Locates in *An Infected Family* and *War and Peace* Tolstoy's pointed response to Chernyshevsky's particular take on the woman question in *What Is to Be Done?* (T.O.)
- Меджибовская, Инесса. "Толстой, Евхаристия и Тайная вечеря." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 155–170.
- Medzhibovskaya, Inessa. "Aporias of Immortality: Tolstoy against Time." *Word, Music, History: A Festschrift for Caryl Emerson*. Vol. 1. Eds. Lazar Fleishman, Gabriella Safran and Michael Wachtel. Stanford: Stanford Slavic Studies, 2005. 370–384.
Examines Tolstoy's appreciation of human experience and immortality, temporality and eternity. Initiates a discussion on the basis of three of the main theses proposed on the subject: Bakhtin's designation of the Tolstoyan character as existing within the biological chronotope, Morson's definition of it as an aggregate of historical and life events, and the attention Lidiia Ginzburg draws to the internal instability of Tolstoy's characters. Proposes that these theses are inadequate because they regard the resolution of the Tolstoyan dilemma as lying in a "return to society" paradigm and do not store sufficient importance in the author's specific approach to temporality and eternity. Argues that, rather than such a social-oriented idea, Tolstoy's awkward characters find eternity by coming to terms with "the immortal part of 'I' (375)." (T.O.)
- Michaels, Paula A. "Prisoners of the Caucasus: From Colonial to Postcolonial Narrative." *Russian Studies in Literature* 40.2 (2004): 52–77.
Examines the film adaptation of Tolstoy's *Prisoner of the Caucasus* (*Кавказский пленник*) in two very different manifestations: one, Sergei Bodrov's *Кавказский пленник* of 1995, and Leonid Gaidai's 1966 *Кавказская пленница*. Explores "...the representation of Caucasian nationalities and interethnic relations in an effort to address questions of Russia's shifting national and imperial identity in the late Soviet and post-Soviet period (53–4)." (T.O.)
- Можарова, М.А. "Повесть Л.Н. Толстого 'Альберт' и проза И.В. Киреевского."
- Николаева, Е.В. "Поэзия воспоминаний." *Ремизов Ежегодник* 294–317. (See main entry for annotation.)
- Orwin, Donna. "Did Tolstoy or Dostoevsky Believe in Miracles?" *A New Word on The Brothers Karamazov*. Ed. Robert Louis Jackson. Evanston, IL: Northwestern University Press, 2004. 105–141.
- Orwin, Donna. "Tolstoy, Sterne and Plato." *Word, Music, His-*

- tory: A Festschrift for Caryl Emerson*. Vol. 1. Eds. Lazar Fleishman, Gabriella Safran and Michael Wachtel. Stanford: Stanford Slavic Studies, 2005. 327–339.
- Outlines the manners in which the young Tolstoy found certain affinities with Sterne and his own appreciation of art and human behavior: of note are the ways in which both writers resort to irony and identify a normalcy in the great inconsistencies of human behavior. Tolstoy's own approach to Plato is born out of his reading of Sterne. Acknowledging the paradoxical characteristics of human nature, both writers identify love and reason as the most likely means of appreciating the Absolute within the self. (T.O.)
- Орвин, Донна. "Толстой, Стерн и Платон." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 45–56.
- Осипова, Эльвира. "Концепции истории Ральфа Эмерсона и Льва Толстого." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 57–64.
- Ozick, Cynthia. "Henry James, Tolstoy, and My First Novel." *The American Scholar* 73.4 (2004): 15–24.
- An autobiographical account of Ozick's early authorial aspirations wherein she recounts her novelistic affinities for James and Tolstoy when the *nouvelle vague* was in vogue. (T.O.)
- Parts, Lyudmila. "Down the Intertextual Lane: Petrushevskaia, Chekhov, Tolstoy." *The Russian Review* 64.1 (2005): 77–89.
- An analysis of the multi-layered intertextual elements of Petrushevskaia's *Dama s sobakami* (1990), which very obviously refers to Chekhov's story, but which also acknowledges that text's intertextual relationship to *Anna Karenina*. (T.O.)
- Петровская, Елена. "Что читают герои Л.Н. Толстого? (Книги и чтение в *Войне и мире*)" *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 21–32.
- Examines the reading habits of the main characters in *War and Peace* and their respective approaches to reading. Proposes that books function in the novel as a means of indirectly imparting specific attributes to each character. For example, the Bolkonskys are avid readers: books for them constitutes a family tradition. The Rostovs do not read very much. It is not until the end of the novel that Nikolai begins to read at Bald Hills. Petrovskaya characterizes Pierre Bezukhov's attitude to reading as that of a thinker. (T.O.)
- Питерсон, Дэйл. "Казачи в Испании: Отзвуки Толстого в романе *По ком звонит колокол*." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 101–110.
- Полосина, Алла. "Л.Н. Толстой и Аврелий Августин о памяти, времени и пространстве." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 65–76.
- Ramirez, Jason. "Anna in the Tropics." *Theatre Journal* 56.3 (2004): 480–2.
- Ранкур-Лаферрьер, Даниел. "Были ли Толстой христианином?" *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 171–194.
- Reinhold, Natalya. "A Railway Accident: Virginia Woolf Translates Tolstoy." *Woolf across Cultures*. Ed. Reinhold Natalya. New York: Pace UP, 2004. 237–48.
- Virginia Woolf often complained about the weakness of translations of Russian literature and embarked to co-translate some works by Tolstoy. Reinhold ponders what it was that Woolf found lacking in contemporary translations. She proposes that part of the issue derives from the English author's desire to obtain a better sense of the stylistic devices at work in Tolstoy's *oeuvre*. The article draws particular attention to the Goldenweiser diary, *Vblizi Tolstogo* as well as other texts which appeared in the Hogarth Press's editions, *Tolstoi's Love Letters* and *Talks with Tolstoi*. The article reveals the aesthetic

and critical demands that dictated Woolf's choices. (T.O.)

Ремизов, В.Б. "Сила детства' как творческий стимул Льва Толстого." Ремизов *Ежегодник* 256–274. (See main entry for annotation.)

Ремизова, В.Б., ред.

Толстовский ежегодник, 2002.
Тула: Государственный Музей
Л. Н. Толстого 2003–2005.

The *Толстовский ежегодник (Tolstoy Annual)*, a publication of the State Museum of L.N. Tolstoy, has been revived after nearly a century-long interruption. Publications by the museum's staff make up the basis of this issue, which was published in 2005. Presented are the materials of the academic conference timed to coincide with the 150th anniversary of the beginning of Tolstoy's artistic activity: articles by M.A. Mozharova, E.V. Nikolaeva, V.B. Remizov, M.I. Sherbakova and other researchers of Tolstoy's work.

The publication of M.A. Mozharova's "Повесть Л.Н. Толстого 'Альберт' и проза И.В. Киреевского" ("L.N. Tolstoy's tale 'Albert' and the prose of I.V. Kireevsky") (pp. 329–340) conducts a comparative analysis of "Albert" and Kireevsky's works "The Island" and "The Opal". In order to do so, it draws upon articles about N.M. Yazykov and A.S. Pushkin, and examines the correspondence between Kireevsky and E.E. Komarovsky. The author delineates the main elements of the "dialogue" between Kireevsky and Tolstoy, some of which include the creation of the image of the poet as well as the artist's relationship to the external world.

E.V. Nikolaeva's article, "Поэзия воспоминаний" ("The Poetry of Reminiscences") (pp. 294–317) is devoted to the problem of autobiography in Tolstoy's story *Childhood*. It is well known that a wave of autobiographical works swept through Russian literature from 1847–

1857. "The Poetry of Reminiscences" confers upon Tolstoy's *Childhood* a superior position among these works for Tolstoy's depiction of childhood and the individual's spiritual world. According to Nikolaeva, Tolstoy confidently entered literature in the 1850s after having shrugged off the established literary traditions that had their roots in the end of the eighteenth and first third of the nineteenth centuries. The writer found his place in this time period and embarked on the path to the creation of psychological prose. Relying on autobiography and self-analysis, Tolstoy created in *Childhood* a work that coalesces on a broad historical and cultural background of the epoch and which is furthermore closely connected with the remainder of his creative work.

In V.B. Remizov's article, "Сила детства' как творческий стимул Льва Толстого" ("The Power of Childhood' as Lev Tolstoy's Creative Stimulus") (p. 256–274), the author engages in a comprehensive investigation of the complete range of depictions of children—children's feelings and experiences—which occupy much of Tolstoy's work. First he discusses the concept of "Сила детства," which he defines as Tolstoy's main stimulus as an artist. Tolstoy's legacy is examined completely on the basis of artistic, philosophical, pedagogical, journalistic and confessional-personal works (diaries, notes, note books, letters and memoirs). Remizov emphasizes the significance of both words—power (*сила*) and childhood (*детство*)—in defining this source of the writer's creativity.

M.I. Shchepakova's "Лев и два Николая (Становление души в трилогии Л.Н. Толстого и отроческих письмах Н.Н. Стрехова)" ("Leo and the Two Nikolais (The Formation of the Soul in L.N. Tolstoy's Trilogy and in the Adolescent Letters of N.N. Strakhov)") is dedicated to the analysis of Tolstoy's story, *Childhood*, the writer's diary entries pertaining to the history of the trilogy's composition, and the biographical information of the epis-

tolary legacy of the young N. N. Strakhov. The article employs the materials in *К биографии Н.Н. Стрехов (Towards a Biography of N.N. Strakhov)* compiled by I.P. Matchenko, N.N. Strakhov's biographer, publisher, relative, and the inheritor of his papers. It draws upon Strakhov's correspondence with Father Ioann Skivski, the exiled Uniat Archimandrite of the Pochaevsky Monastery. (Father Ioann lived in Kostroma while Strakhov was studying at seminary.) This correspondence recalls an integral moment in the life of the young Strakhov—his falling out with his maternal uncle, Bishop Nafanail (Savchenko). The author reaches the conclusion that in many of Strakhov's letters one can find details that are similar to the diary entries of the young Tolstoy, details that also correspond to *Childhood*, *Boyhood* and *Youth*, where Tolstoy created in an artistic manner his hero, Nikolanka Irteniev. In this manner, the connection Tolstoy found in Strakhov's heart, one that he held to be so valuable all his life, had started forming even *before* they had met, even *before* Tolstoy began composing *War and Peace*. Already in the first "stages of development," Leo and the two Nikolais—that is, the writer-critic and the literary hero—had already begun moving towards one other. (I.S.)

Reyffman, Irina. "Turgenev's 'Death' and Tolstoy's 'Three Deaths'." *Word, Music, History: A Festschrift for Caryl Emerson*. Vol. 1. Eds. Lazar Fleishman, Gabriella Safran and Michael Wachtel. Stanford: Stanford Slavic Studies, 2005. 312–326.

Following Caryl Emerson's critique that Bakhtin often misreads Tolstoy, Reyffman conducts a comparative analysis of Turgenev and Tolstoy's texts. She reveals the manner in which "Three Deaths" radically rewrites Turgenev's piece and challenges many of its underlying assumptions; rather than withholding judgment, as does the narrator of "Death," Tolstoy's

narrator aims for judgment and a high degree of control over the reader. While she agrees with Gareth Williams that generally Tolstoy's narrator represents for the reader an absolute authority, she questions the extent to which such a narrator exists in this particular story. (T.O.)

Richards, David A.J. *Disarming Manhood: Roots of Ethical Resistance*. Athens, OH: Swallow, 2005.

Explores the place of Tolstoy in the dialogue on pacifism. The section on Tolstoy comprises the entire second chapter. (T.O.)

Руба, Франс. "Свобода по Толстому: педагогический опыт и опыт жизни." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005. 249–256.

Sanborn, Joshua A. "Unsettling the Empire: Violent Migrations and Social Disaster in Russia during World War I." *Journal of Modern History* 77.2 (2005): 290–324.

An examination of the broader questions of war, society and the individual, using the Russian experience of WWI as a case in point. The article opens with a discussion of Tolstoy's *War and Peace* and takes exception to the novel's attempt to undermine the notion that soldiers "...stand outside of societies in moral or practical terms (291)." Instead, Sanborn offers an insightful discussion about the variability of subjectivity and its relationship to social acts. In so doing, Sanborn not only questions Tolstoy, but raises questions about the body of literature on WWI as well. (T.O.)

Sansom, Dennis. "Tolstoy and the Moral Instructions of Death." *Philosophy and Literature* 28.2 (2004): 417–429.

A discussion of the role of social convention in *The Death of Ivan Ilych* and how it interferes with Ivan's ability to lead an examined life, in which he feels compassion for others. (T.O.)

Scanlan, James P. "Tolstoy's Perplexed Aesthetics: Music in *The Kreutzer Sonata* and Other Writings." *Word, Music, History: A Festschrift for Caryl Emerson*. Vol. 1. Eds. Lazar Fleishman, Gabriella Safran and Michael Wachtel. Stanford: Stanford Slavic Studies, 2005. 385–398.

Considers the negative role ascribed to music in *The Kreutzer Sonata* and outlines four approaches to music that are discernable in Tolstoy's fiction and non-fiction (i.e. music as recollection, music as infection, music as counterfeit and music as stenography) in order to better understand how music functions in that story and in order to judge the coherency of the author's ideas regarding music. (T.O.)

Семенова, С.Г. "Учиться или не учиться умирать." Толстой 167–190. (See main entry for annotation.)

Щербакова, М.И. "Текстология." *Введение в литературоведение. Учебное пособие*. Москва, 2005. 97–150. Included in a teaching handbook, "Textual Analysis" by M.I. Shcherbakova represents the first publication in Russian scientific literature of a specialized course on textual analysis for students and philologists. She presents the main understandings of the history of a text, using as an example the publication of the story "Master and Servant" ("Хозяин и работник") in three different editions: in the journal *The Northern Herald*

(*Северный вестник*), in the edition published by "The Intermediary" ("Посредник"), and in Part 29 of the "Works of Count L.N. Tolstoy," which was published by S.A. Tolstaya. She demonstrates the criteria for textual criticism by elucidating the history of the story *Cossacks*, the tale *Sevastopol in May*, and of the authorized publications of *Circle of Reading*. The article explores the parameters of how commentaries—bibliographical, historical and literary, practical and linguistic—are compiled by dissecting the process of how editions and variants were presented in the *Complete Collected Works of L.N. Tolstoy, Academic Jubilee Edition*, as well as the system of notation marks for textual analysis developed during publication process of the *Complete Collected Works*. The article "Textual Analysis" and current publication of the new *Complete Collected Works of L.N. Tolstoy* attest to the further development of a common theory of textual analysis: foremost, the historical principles and approaches formulated by the academic D.S. Likhachev (Pushkinsky dom RAN) and the fundamental textual analysis research of L.D. Gromova-Opuľskaya (IMLI RAN). (I.S.)

Щербакова, М.И. "Лев и два Николая (Становление души в трилогии Л.Н. Толстого и отроческих письмах Н.Н. Страхова)." Ремизов *Ежегодник* 284–293. (See main entry for annotation.)

Сонбо, Сим. "Л.Н. Толстой и Лю Ёнмо (к вопросу о восприятии философско-религиозной мысли Л.Н. Толстого в Корее)." *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом "Ясная Поляна," 2005.

203–214.

Суин де Бутемар, Бернхард. “Немецкий инженер в яснополянской школе для крестьянских детей.” *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом “Ясная Поляна,” 2005. 257–276.

Tejerizo, Margaret. “The Subverting of *Anna Karenina*: Comrade Anna finds a voice. Spaces and silences in the writings of Antonina Koptiaeva. A voyage of discovery.” *Rusistika* 29 (Autumn 2004): 7–11.

Толстой, В. И. *Новый век: Журнал размышлений № 1*. Тула: Музей-усадьба Л.Н. Толстого “Ясная Поляна,” 2005.

V.I. Tolstoy’s opening address formulates the principal goals of this new publication. According to V.I. Tolstoy, there is a lot of Leo Tolstoy that remains unknown: therefore Yasnaya Polyana has started publication of the *Толстой. Новый век* editions in the hope of examining issues Lev Nikolaevich had once raised himself.

The journal consists of the headings “Word,” “State,” “Under the Sign of Eternity,” “Parallels,” “Reading Circle” which combine in them articles of the same theme. In the “Word” section, the writer and columnist V.G. Rasputin (p. 11–16) remarks that Tolstoy as the artist and author of *War and Peace* will remain for readers an unsurpassed master. A.L. Andreev reflects on the social and political views of Tolstoy, and their significance for contemporary Russia (41–47). A.A. Gorelov and T. Gorelova discuss the writer’s religious and ethical views. M.G.

Delyagin and N.S. Leonov answer the journal’s questions about the social and political opinions of Tolstoy and about the correlation between Tolstoy’s world view and contemporary state structure (p. 48–54).

Literary articles are present as well, for example, S.G. Semenova’s “Учиться или не учиться умирать” (“To Learn or Not to Learn to Die”) (p. 167–190). What follows is a comparison of Tolstoy’s *Resurrection* and N.F. Fedorov’s writings on resurrection (e.g., *Philosophy of the Common Task* (ed.)). The author remarks that in Fedorov’s study, thoughts on death and the idea of imminent resurrection stimulated the great part of Tolstoy’s interest. The discrepancies between the philosophical opinions of Tolstoy and Fedorov are indicated. Tolstoy really appears to be the proponent of a patriarchal and peasant point of view in his attitude towards nature and death, a sharp contrast from Fedorov. He perceived Fedorov’s regulation of nature narrowly as utilitarian, but he did not understand his underlying idea about overcoming the very order of existence, nor did he accept it. (I.S.)

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

A theoretical formulation of the relationship between artist and audience. Trivedi grapples with Tolstoy’s ideas of the subject and criticizes them according to his own theories on the subject. (T.O.)

Вудспорт, Джон. “Лев Николаевич Толстой и Мэри Бэкер Эдди: сопоставительный взгляд.” *Лев Толстой и мировая литература: Материалы III международной научной конференции* изд. Галина Алексеева. Тула: Издательский дом “Ясная Поляна,” 2005. 121–136.

Weidhorn, Manfred. “Twin Stars: The Anxiety of Sibling Rivalry between Literary Titans.” *Papers on Language & Literature* 40.2 (2004): 199–221.

Wolgast, Elizabeth. “A Religious Point of View.” *Philosophical Investigations* 27.2 (2004): 129–147.

Звиерс, Александр. “Восприятие “Власть тьмы” Л.Н. Толстого за рубежом.” *Лев Толстой и мировая литература: Материалы III международной научной конференции*. изд. Галина Алексеева. Тула: Издательский дом “Ясная Поляна,” 2005. 111–120.