Annotated Bibliography for 2009–2010

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G. V. Alekseyeva investigates Tolstoy’s perception of American literature, philosophy, and religion at different periods of his life (mainly in the last three decades) and at all levels (historical, social, cultural, spiritual, and personal). The final nine chapters reconstruct a “Tolstoyan” America for the reader. The work includes a large bibliography and index.


Jesus’ commandment “Resist not evil” is analyzed in the context of Old Testament injunctions and early Christian writings. The later expression of this command in the philosophical writings of Tolstoy deserves criticism. Tolstoy’s doctrine of nonviolence overlooks the forms of resistance that are sanctioned and required by Christian ethics.


This work by P. V. Basinsky investigates the departure and death of Lev Tolstoy, which took place exactly one century ago. The hundred–year long publication of documentary testimony and analytical articles has not abated interest in the drama of Tolstoy’s life. On the basis of this documentary material, including archival material, the author offers a vivid reconstruction of the events. Step by step, the life and departure of Lev Tolstoy is laid out, looking at the causes of the family drama and the secrets of his will signing. The book includes rare photographs from the archives of Yasnaya Polyana as well as from the state museum of L. N. Tolstoy.


In this personal essay, the author recounts her experience of attending the International Tolstoy Conference at Yasnaya Polyana. She begins with a description of her graduate proposal for funding, continues with her impressions of the other papers that were presented at the conference, and concludes with her ruminations on the possible murder of Tolstoy.


This collection of personal essays about studying Russian literature in graduate school includes an essay entitled “Who Killed Tolstoy?” This essay recounts the author’s experience at the International Tolstoy Conference at Yasnaya Polyana. A version of this essay was previously published in Harper’s Magazine.


In War and Peace, Tolstoy exposes Napoleon’s linguistic inability. The Emperor cannot read reality around him and as a consequence cannot use language correct-
ly. His word choice is frequently inappropriate and often nonsensical, even when he considers it particularly wise. Napoleon discredits himself with his own words. Beck analyzes Napoleon’s inappropriate language use to show how his speech renders the Emperor unable to deal with Russian reality.


This brief biography presents a comprehensive overview of Tolstoy’s life and work, focusing on three influential figures in the author’s development: Rousseau, Schopenhauer, and Vladimir Chertkov. Briggs’s description of the different stages of Tolstoy’s artistic development is interspersed with analysis of the author’s most well-known works. The overall assessment of Tolstoy is that of an “unhappy, unpleasant man attracted to other unhappy, unpleasant men through inescapable affinity.”


Anton Chekhov and Leo Tolstoy addressed an expanding reading audience with new interests in their serialized works: Chekhov’s study The Island of Sakhalin (1893–4) and Tolstoy’s novel Resurrection (1899). Brooks shows that the two authors employed various techniques in order to reach a diverse audience: Tolstoy simplified his vocabulary, used a monodimensional plot and avoided subplots, foreign words and subtle shifts that could deflect the reader’s attention, while Chekhov adapted a unique documentary style, putting himself directly into the text. Discussing the questions of life and death, sin and redemption, good and evil, and gender relations in their works, each author engaged in a conversation with their contemporaries about the pressing issues of their day.


There are a number of key symbolic and allegorical passages of Tolstoy’s novel Anna Karenina that merit closer inspection. Browning divides the symbolic level of the text into three main “clusters of symbols”: the first includes Anna’s train ride from Moscow to St. Petersburg, which connects to the reoccurring image of the muzhik in Anna’s nightmares; the second includes the extended allegory of the steeplechase, which represents the actions of the characters both before and after the episode; and the third includes Levin’s early ice-skating encounter with Kitty. Browning provides a thorough analysis of the first two of these clusters, using a comparison of the early and final drafts of the novel to underline his key points.


Tolstoy includes many types of nonverbal dialogue in his novel Anna Karenina. Looking closely at a number of self-contained scenes from the book, this article describes Tolstoy’s use of gesture, mimicry, tone of voice, and character action to reveal the inner psychology of his characters during moments of dialogue. This analysis includes a broader discussion of Tolstoy’s scenic construction of the novel, including the temporal development that arises from this focus on nonverbal cues.


This analysis of the title leaf of chapter four of the manuscript for William Styron’s novel Sophie’s Choice provides a rare glimpse into the creative process of the writer. The symbolic function of mirrors in the text reveals a connection to Tolstoy’s Anna Karenina. While the symbolic function is similar, Sophie is given a first-
person voice that differentiates her from Anna.


Fedorova, Milla. “Food and Humanism: Bulgakov’s Dialogue with Tolstoj on Dogs’ Food, Vegetarianism and Human Nature in ’Sobac’e Serdce.’” Russian Literature 65.4 (2009): 431–450. This article analyzes the references to Tolstoy that occur in Mikhail Bulgakov’s novel Heart of a Dog. The ironic treatment of Tolstoy’s vegetarianism at the beginning of the novel opens a dialogue with Tolstoy that continues to develop throughout the text. This article provides a brief history of the public response to Tolstoy’s philosophical teachings centering on food in order to provide a context for exploring Bulgakov’s stance on various aspects of humanism.


Fuller, John Randolph. “Leo Tolstoy and Social Justice.” Contemporary Justice Review 12.3 (2009): 321–330. Fuller argues in this article that Tolstoy deserves to be recognized as a crusader for social justice and that he gave intellectual and moral outline to the peacemaking criminology tradition to the point that he can be regarded one of its originators. Fuller discusses Tolstoy’s practice of his own teaching of Christian love and that he has been identified as a model for nonviolent resistance. Fuller goes on to discuss the danger Tolstoy’s brand of Christian pacifism posed to the power in both Russia and other nations and how Tolstoy’s life and writings have currency for contemporary problems.


Hewett, Joel. “An Overlooked Source for the Opera Scene in Tolstoy’s War and Peace.” Notes and Queries 57.2 (2010): 223–224. This brief research note identifies a possible inspiration for Tolstoy’s depiction of the opera scene in War and Peace. In December 1864, Tolstoy attended Mikhail Glinka’s A Life for the Tsar, following which he wrote a letter to his wife in which he detailed his boredom during the performance. Tolstoy’s personal experience as a spectator of this production may have served as the direct basis for the similar event that occurs in his novel.

Яснополянский сборник—2010. Статьи. Материалы. Публикации. Сост. Л. В. Мильякова, А. Н. Полосина. Тула: Ясная Поляна 2010. This twenty–fifth edition of the Yasnaya Polyana Collection (Яснополянский сборник) contains the latest research pertaining to Tolstoy from scholars both in Russia and abroad. This edition is dedicated to the one–hundredth anniversary of Tolstoy’s death.

Jameson, Fredric. “War and Representation.” PMLA 124.5 (2009): 1532–47. Jameson examines the depiction of warfare in texts by Grimmelshausen, Döblin, Tolstoy, and Alexander Kluge. Jameson approaches the problem of representing war through an analysis of the formal oppositions between the act and the scene as well as between the individual or existential and the total or collective.

Kasper, Karlheinz. “Classics, Persecuted Authors, Contemporaries: Russian Literature in German Translation.” Osteuropa 60.1 (2010): 115–48. With 35 new translations, Russian literature once again maintained its position on the German book market last year. The stand–out achievements among the new translations are several works of classic Russian literature of world–class literary ranking, such as Aleksandr Pushkin’s Eugene Onegin, Nikolai Gogol’s Dead Souls, Fyodor Dostoevsky’s The Gambler, and Lev Tolstoy’s Anna Karenina.

Keller, Ursula and Sharandak, Natalja. Sofia Andrejevna Tolstaja: Ein Leben an der Seite Tolstojs. Frankfurt am Main: Insel Verlag, 2009. This biography of Sofia Tolstaya is based on her memoirs.
This article focuses on the symbolic use of Кирillova, О. М. “Мотивы Холиков, Алексей. ‘Мало ли что из mirrors in Tolstoy’s novel death. approaching life from the perspective of tokstov, Pål. “For Here We Do Not Have an Enduring City’: Tolstoy and the Strannik Tradition in Russian Culture.” The Russian Review 69.1 (2010): 119–134. Tolstoy’s attitude toward the three forms of Orthodox spirituality which he admired the most—starchestvo, iurodstvo, and strannichestvo—was marked by a certain ambiguity. In Tolstoy’s hierarchy of religious calling, strannichestvo comprises a higher stage than both monasticism and starchestvo. This article discusses the phenomenon of strannichestvo as it was understood in Orthodox theology and practiced in Russia during Tolstoy’s lifetime. Kolstø explores Tolstoy’s attitudes toward strannichestvo and the role this form of spirituality played in the novelist’s personal life, thinking, and writings.

Kuzmic, Tatiana. “Adulterous Nations: Family Politics and National Identity in the European Novel.” Diss. University of Illinois at Urbana–Champaign, 2008. This dissertation identifies and examines the national anxieties that underlie the representations of adulterous heroines in nineteenth-century European novels. Included in this treatment is Tolstoy’s novel Anna Karenina, the heroine of which is seen as a representation of Russia’s anxieties due to expansion and crisis.

Ланская, О. В. “Дом в раннем творчестве Л. Н. Толстого и А. И. Солженицына.” Русская словесность 1 (2009): 76–80. This article considers the significance of the various conceptualizations of house or home (дом) that appear in the early works of Tolstoy and Solzhenitsyn. A comparison of the different methods for describing home in Tolstoy’s story “A Landowner’s Morning” and Solzhenitsyn’s story “Matryona’s Home” reveals a shifting lexico–thematic emphasis between the works. The loss of home in both works represents a tragic removal of a larger tradition that includes elements of family, life, and nation.

Lieven, Dominic. Russia against Napoleon: The True Story of the Campaigns of War and Peace. New York: Viking, 2010. This book reexamines the reputation of the Russian army that defeated Napoleon and gives an account of the war as seen from the Russian perspective. The author aims to move beyond the myths to the realities of the Russian war effort in 1812–14. Lieven argues that Russia defeated Napoleon not because of some Tolstoyan rising of the people or the efforts of singular heroes like Kutuzov, but instead, be-
cause of the ability of the Russian leaders to outthink their French counterparts, the advanced training of the Russian professional military, and the superiority of the Russian light cavalry.


Tolstoy’s mysterious plan for his unfinished story about a hieromonk reflects the novelist’s interest in a theme of rebellious monks, human and divine love, and revolution. Medzhibovskaya’s research note discusses the text of the drafts, manuscript versions, and publication history of Tolstoy’s unfinished story and addresses the question of politics in shaping the fates of its development. The note will be further developed in the article “Terror Un–sublimated: Hieromonks, Revolution and Tolstoy’s Last Master Plots,” forthcoming in TSJ 22 (2010).


A biography of Sofia Tolstaya.


The historical representation of war has transformed it to the point where leading observers interact with combat in ways other than visual experience. This article compares the active warfare of the Napoleonic era to the representations of combat in works by Rousseau, Stendhal, and Tolstoy. In War and Peace, the creative conceptualization of battle provides greater understanding than Pierre’s eyewitness experience of the event.


This examination of Vasily Rozanov’s philosophical thought focuses on his application of a theory of body politics to the literary works of Russia’s great writers. The analysis of Rozanov’s writings is divided into single chapters for each major figure of Russian literature under review: Pushkin, Gogol, Turgenev, Dostoevsky, and Tolstoy. The sixth chapter, which describes the aesthetic, ethnic, and political prism through which Rozanov views Tolstoy, is entitled “The Russianness of Leo Tolstoy’s Body as a Mirror of the Russian Family Crisis.” It includes a review of the many articles Rozanov wrote on Tolstoy, beginning in 1892 and continuing beyond Tolstoy’s death in 1910.


This article examines the reputation of Isabella Fyvie Mayo, a Victorian novelist who was also a friend of Lev Tolstoy and Mahatma Gandhi. She later entered the political and social sphere as an ethical anarchist and pacifist who fought against imperialism and racism around the world.


Richard Pevear and Larissa Volokhonsky have received much acclaim for their new authoritative translations of classic works of Russian literature. This critical essay identifies many shortcomings in these new translations by comparing specific passages from P&V to the earlier translations of Constance Garnett, Bernard Guilbert–Guerney, and Ann Dunnigan. Errors in word choice, tone, and style in the P&V versions of Dostoevsky’s Notes from Underground and The Brothers Karamazov, Gogol’s Dead Souls, and Tolstoy’s Anna Karenina and War and Peace are identified and explained.


This article outlines the relationships among the female characters of Tolstoy’s major novels. Feminine friendship is presented as Tolstoy’s ideal relationship despite his misgivings about such arrangements.


This book gives an account of Tolstoy’s death, its circumstances, and its consequences. Drawing on newspaper accounts, personal correspondence, police reports, secret circulars, telegrams, letters, and memoirs, Nickell outlines the public spectacle that surrounded the last days and death of Lev Tolstoy, a revered cultural figure, at a railway station in Astapovo in 1910. Nickell discusses the role and the growing power of the media in the coverage of the historical moment of Tolstoy’s death in the context of Russia on the eve of revolution.


The writer and cultural historian N. A. Nikitin retells the life story of Sofia Andreyevna Tolstaya, who shared much of her life with Tolstoy. Sofia devoted her life after her husband’s death to the preservation of his legacy. This book consists of 29 chapters, including a list of important dates in the life of S. A. Tolstaya and a bibliography.


This article analyzes Tolstoy’s treatise “What Is Art?” in the historical and literary context of the end of the nineteenth century. At a time when the triad of “truth, good, and beauty” (“правда—добро—красота”), formulated by the aesthetics of Kant and Schiller, were being devalued, Tolstoy stepped forth on the side of the “fathers.” The bringing together of beauty and virtue in Tolstoy’s treatise can be seen as a polemic of Tolstoy with Schiller. The late Tolstoy places education as the main task of literature, which brings him closer to the men of the sixties than to...
the aesthetics of Baudelaire or Wilde, for whom beauty itself was sufficient and complete. Tolstoy encourages the valuation of beauty for good as the ideal that art should serve.


This article draws on Isaiah Berlin’s analysis of Tolstoy’s understanding of history to determine whether the contemporary just war theorist James Turner Johnson should be categorized as a monist (hedgehog) or pluralist (fox). Because of the frequent comparisons to Berlin’s ideas, comparisons between Johnson and Tolstoy occur throughout the article. Berlin’s claim that Tolstoy might be categorized as a fox even though he believed himself to be a hedgehog applies equally to Johnson, who appears univocal but is in actuality producing a variety of voices in his work.

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Part two of this work, entitled “La leçon de la mort,” examines Tolstoy’s depiction of death in *The Death of Ivan Ilich.* Rogers’s research focuses on authorial generalizations in the narrative discourse of Tolstoy’s story *The Death of Ivan Ilich.* The ordering of chapters, the use of a third-person editorial omniscient narrator, the careful selection of metaphors, and the use of numerous “inevitably” and “as always” generalizations, inspire the reader’s close identification with Ivan despite our aversion to his more troubling and offensive attitudes and actions.


Although readers and critics have often underscored the differences between Tolstoy and Dostoevsky, between their worldviews and the concerns of their writing, Rozenblum makes an argument for the similarity of their core beliefs at the end of their lives. For all his profound disagreement with Dostoevsky, Tolstoy held that in their notion of God, Christian morality, and the good of people and humanity, he and Dostoevsky were headed in the same direction. This article examines the relationship between the writers in the last years of Dostoevsky’s life as well as Tolstoy’s attitudes toward Dostoevsky in the three decades that followed Dostoevsky’s death.

Scherbatskaia’s case of lovesickness in Tolstoy’s novel Anna Karenina is highlighted as a polemical response to Chernyshevsky’s treatment of the issue in What is to Be Done? Tolstoy challenged the concept of lovesickness altogether by introducing shame, rather than love, as the primary cause of the malady.


Sobolev catalogs the usual and contradictory praise and complaints expressed by readers and critics encountering War and Peace as it first appeared. He collects, quotes from, and summarizes a range of contemporary reaction to the novel in a survey that complements the more extensive criticism of the novel collected by A. V. Knowles in his Tolstoy: The Critical Heritage (1978), as well as more recent scholarly treatments of reaction to the novel, such as Dan Ungurianu’s Plotting History: The Russian Historical Novel in the Imperial Age (2007).


Stene–Johansen investigates the role of illness in human existence using the example of Tolstoy’s The Death of Ivan Ilich. The novella deals with illness as a starting point for a change in the way of living, breaking from the idea of death in a Heideggerian sense.


Nie Yuntai, an important entrepreneur in the history of modern China, converted to Christianity in 1915, when he was 35 years old. His conversion, which aimed primarily at national salvation, is an achievement of an American missionary William Wirt Lockwood (1877–1936), not the result of reading Lev Tolstoy’s writings as Nie himself claimed exclusively when he reconstructed his autobiography after he apostatized from his belief of Jesus Christ.


This article details Tolstoy’s five visits to the Optina Pustyn monastery. Tolstoy’s interaction with the elders is contextualized with a description of the spiritual milieu of nineteenth-century Russia, in which many notable authors sought advice from the startsy at Optina. Tolstoy’s general disapproval of staretsdom did not prevent Tolstoy from seeking advice from the elders.


A collection of essays exploring the relationship between Tolstoy’s creative output and music.


This fourth installment of the academic edition of Tolstoy’s Complete Works consists of five parts. The first part includes articles about the Tolstoy’s kin, based on previously–unpublished archival materials. The second section contains articles that discuss Tolstoy’s milieu—his contemporaries, visitors, and correspondents. The third section is devoted to little known episodes of artistic history related to Tolstoy’s works; it also identifies the books from Tolstoy’s library in Yasnaya Polyana that serve as sources for Tolstoy’s masterpieces. The fourth section reviews Tolstoy’s legacy in the twentieth century, namely, the value of Russian archives and Tolstoy’s influence on world culture, as well as the subsequent translations of his works into foreign languages. The fifth section includes N. N. Strakhov’s previously–unpublished short story “Morn-
ings” (По утрам), which Strakhov sent to Nekrasov’s The Contemporary (Современник) along with Tolstoy’s Childhood (Детство); it also includes the letters of the German writer Paul Ernst to Vera Kosenko, his Russian fiancée, about Tolstoy’s Kreutzer Sonata. This collection includes an index of Tolstoy’s works, an index of names, and a list of illustrations.

The articles in this collection deal with a wide range of scholarly issues related to Tolstoy Studies. The pedagogical papers focus on the significance of Tolstoy’s teaching for the training of prospective educators, Tolstoy’s views of the “teacher–student” relationship, Tolstoy’s approaches to teaching as they compare with post–non–classic pedagogy, and Dostoevsky’s polemical attitude toward the depiction of a child’s soul in Tolstoy’s work. Other papers focus on Tolstoy’s poetics, investigating the linguistic view of the world through the philosophical prism of the novel War and Peace, the authorial conception of the world as presented in the short story “Two Hussars,” and the holistic structure of the novel Resurrection. Historical examinations focus on Tolstoy’s legacy in the revolutionary culture of the twentieth century, especially as it relates to Tolstoy’s spiritual tradition. In addition, these papers discuss the origin of penury in Russia, the harmony of man and Universe in Tolstoy’s works, and the idealized form of social organization (utopia) that is represented in Tolstoy’s thought. Other articles from this collection examine Tolstoy’s relationship with the peasant writer S. T. Semenov, including a linguistic analysis of each author’s work; Tolstoy’s interest in the Islamic West, as portrayed in Hadji Murat, “The Prisoner of the Caucasus,” and “Elia”; Tolstoy’s attitude toward the agricultural reform of P. A. Stolypin; and Tolstoy’s conception of spiritual crisis as depicted in The Death of Ivan Ilich.


This collection of Tolstoy’s short stories includes “The Prisoner of the Caucasus,” “The Diary of a Madman,” “The Death of Ivan Ilich,” “The Kreutzer Sonata,” “The Devil,” “Master and Man,” “Father Sergius,” “After the Ball,” “The Forged Coupon,” “Alyosha the Pot,” and “Hadji Murat.” An introduction by Richard Pevear is also included.


A collection of Tolstoy’s writings that were not published in Russia during the author’s lifetime. This book includes seven short works: “God or Mammon,” which comprises an assault on alcohol; “How to Read the Gospels,” which aims to help the reader discover the essence of Jesus’s teachings; “Letter to Hindu,” which is a reply to Tarak Nath Das, in which Tolstoy takes his well known arguments for non–violence onto the world stage; “The Significance of Science and Art,” which features Tolstoy’s attacks on the confluence of moral and intellectual error, which he believed to have permeated European science and art by the turn of the 20th century; “The First Step,” which is a piece of writing in search of the moral man; “You Shall Not Kill,” which is an article on non–violence; and “Thoughts on God,” which presents a collection of Tolstoy’s thoughts gathered by Chertkov. This edition is a celebration of the one–hundredth anniversary of Tolstoy’s death.


This book brings together essays, diaries, and letters from Tolstoy’s later years. It includes pieces featuring his unorthodox version of Christianity. Other essays espouse social justice, pacifism, vegetarianism, and discuss the question of aesthetics and ethical values. The introduction by Jay Parini, author of The Last Station: A Novel of Tolstoy’s Final Year, places Tolstoy’s works in biographical and literary context.


This new translation of Tolstoy’s novel includes a detailed chronology of the author’s life, an introduction by the translator, endnotes to the text, and a chapter summary of the novel’s content.


“Functioning robots are all alike; every malfunctioning robot malfunctions in its own way.” This book adds a science–fiction plot into Tolstoy’s original text, populating the work with scientists, aliens, and advanced technology. The additional elements blend into the fabric of the original novel, forming a new co–written story.


This article discusses the presence of Tolstoy’s teachings in Athol Fugard’s play Master Harold” …and the boys (1982). The author shows how Sam, a black servant, exemplifies Tolstoy’s philosophy of egalitarianism and Christian pacifism and demonstrates a compassionate dignity toward his master in a manner reminiscent of Tolstoy’s Gerasim in The Death of Ivan Ilich.