

relies too heavily on British editions and scholarship, and offers little to the scholar who might wish to pursue a more sophisticated interest in the novel. The question of Anna Karenina's critical heritage raises an inevitable comparison of Thorlby's book with the Norton Critical Edition of the novel. The Norton Edition offers excellent footnotes to the text and 174 pages of excerpted criticism, including selections from Tolstoy's diaries, Mirsky's critical biography, and extensive excerpts from the Russian, Soviet, British, and American criticism of the work that has appeared in the century since its publication. Thorlby alludes to some of the critical traditions and controversies in his text, but only to illuminate points in his own exposition of the novel. To be fair, however, Thorlby did not set out to provide such an extensive critical apparatus as that of the Norton Edition. His book, in fact, provides an excellent supplement to the latter, in that it attempts to create the sophisticated reader that the Norton Edition already assumes. Both can be used together to teach the novel effectively. I would recommend Thorlby's monograph to students and teachers who deal with the work in translation, especially in broad survey or culture courses, as well as to the casual reader who wants a deeper appreciation of the novel. For those who wish a more scholarly approach, I would recommend reading Sydney Schultze's The Structure of Anna Karenina (1982), or waiting for Saul Morson's forthcoming study of the novel.

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Il'ia Tolstoi. Svet iasnoi poliany. Moscow: Molodaia gvardiia, 1986. 286 pp.

Svet iasnoi poliany, part of the Otechestvo series published by Molodaia gvardiia, the publishing organ of Komsomol, does not pretend to be a standard scholarly work. According to the preface by Soviet film director Sergei Bondarchuk (War and Peace), Ilia Tolstoy wrote the book primarily with young readers in mind — advanced high school and university students, I should say, judging from the vocabulary and tone. But the book should be of interest to a wide number of Tolstoy readers, despite some weaknesses in the text.

Like Progress Publishers' excellent Lev Tolstoi i iasnaia poliana, Ilia Tolstoy's book relies heavily on photographs of the famous estate and on Tolstoy and his circle. The pictures are, in fact, the best feature of the book. Many of them show scenes familiar to students of Tolstoy's life, but there are also a number of rarely or never before published photographs and drawings of the estate, the Tolstoy family, and various archival materials. Moreover, many

of the photographs of rooms and objects in Tolstoy's home are the clearest and most detailed I have ever seen. In terms of composition, layout, color, and paper quality, these photographs compare favorably with the finest Soviet photographic publications.

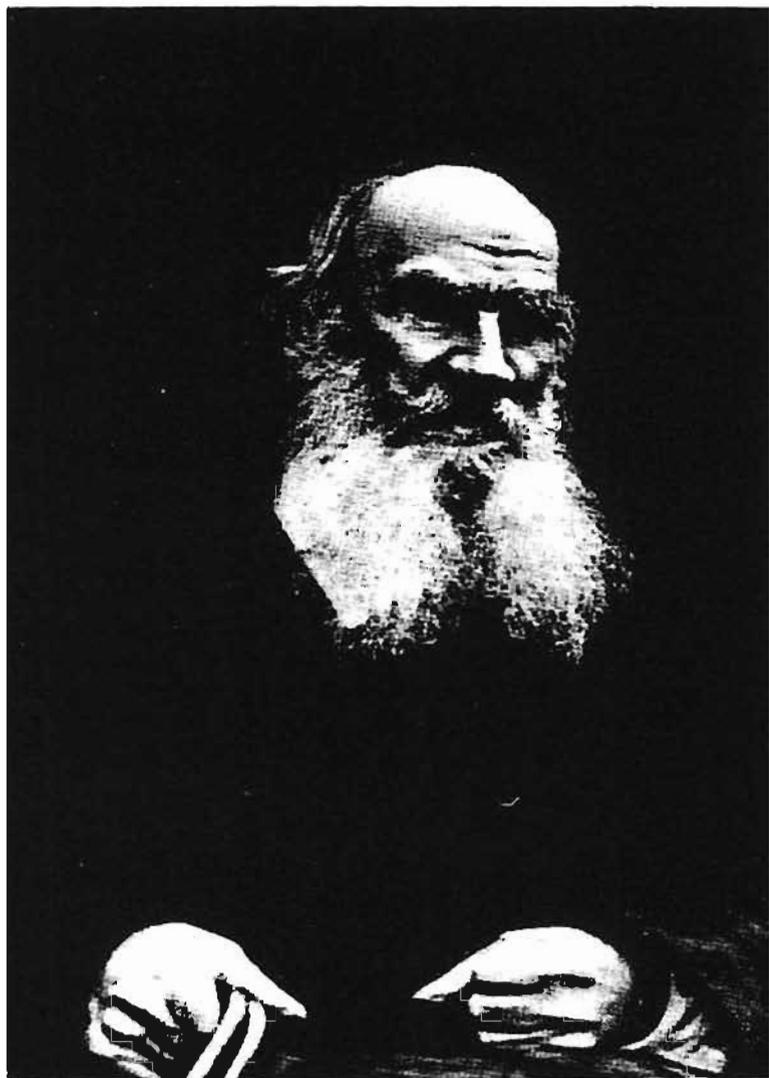
In addition to the visual richness of the book there is a text that strives to clarify the relations between Tolstoy and Iasnaia Poliana. Ilia Tolstoy does not always succeed in this attempt. Why? Because the book can't seem to decide whether it's a biography, character analysis of Tolstoy, guidebook to the Iasnaia Poliana museum, a study of the estate's role in Tolstoy's life and work, or a collection of reminiscences about Ilia Tolstoy's own immediate family. As a result, the book lacks a sense of development, except in the loosest chronological sense.

There is also an occasional disjointedness in the writing. The early pages go off on a distracting digression about Ilia's father's credentials as a non-enemy (I use this phrase intentionally, to suggest the awkwardness of the digression's theme) of the Soviet Union during World War II. Later, in the chapter on Tolstoy and hunting, Tolstoy's closeness to his sister and brothers is explained in a way that, while interesting in and of itself, is not clearly related to the rest of the chapter.

In tone the book is generally earnest, even didactic, as it repeats various platitudes about Tolstoy and Iasnaia Poliana as symbols of Russia, the Russian land, and, above all else, of the narod. But the author (a great-grandson of Lev Tolstoy) also presents valuable insights stemming from his own closeness to the subject and his contacts with other members of the Tolstoy family. For instance, Ilia Tolstoy transcribes an intriguing conversation, in Rome, between himself and Tatiana Mikhailovna Tolstoy, about the way that Michelangelo's statue of Moses at San Pietro in Vincoli recalled both the character and appearance of Tolstoy. The book contains some particularly interesting, hitherto unpublished reminiscences by Tatiana Mikhailovna about life at Iasnaia Poliana during World War I and the Revolution. There are also some charming anecdotes about Tolstoy told by peasants who were among his pupils at Iasnaia Poliana, as well as Ilia Tolstoy's pithy observations on Turgenev's ambivalence toward Tolstoy and on the popular canonization of Tolstoy as an eternally aged, white-bearded, peasant-shirted prophet. All in all, despite its occasional flaws, Svet iasnoi poliany is an engaging volume, superbly illustrated, that will appeal to scholars and non-specialist readers of Tolstoy alike.

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