

through relations or linkages is a private, inner experience that underlies the creation of true art. By contrast, the painterly dabbler Vronsky sees only through the eyes of others, through already existing art that he emulates rather than transcends through his own unique vision, as Mikhailov transcends studio portraiture in his painting of Anna. Vronsky's mediocre art could be seen as a hermeneutic index, a marker of his inability to rise above his own set of gilded military youth and Betsey Tverskaia's salon to a deeper understanding of Anna and their situation.

Karenin fails to grasp the true inner meaning of the other, to understand "alterity," in the figure of Anna, because he, like Vronsky, can only rely on a ready-made vocabulary, in his case the circumlocutory language of officialdom, that is characterized by Alexandrov as "his familiar assortment of (empty) signifiers" (108). Levin, by contrast, abjures abstractions, and ultimately the "excessive verbalism" (Alexandrov's term) that he associates with urban life and which he combats by positing physical labor and direct contemplation of nature as the only way to grasp the ineffable and yet essential essence of being. Alexandrov informs us that "when [Levin] finally discovers his God and the law of goodness, he couples his conception of truth with a denigration of reason and language; in fact, he anticipates that he will not be able to tell Kitty what he has discovered" (108).

Alexandrov perhaps exposes a major disjuncture in *Anna Karenina* between the depiction of a fateful worldview and artistic and spiritual intuition, always within the individual mind and incapable of being fully expressed to the other, bodied forth in the intense searching of a Mikhailov and a Levin. There is little to argue with the publisher's blurb that in Alexandrov's interpretation the "novel *Anna Karenina* emerges as deeply conflicted, polyvalent, and quite unlike what one finds in other critical studies." *Limits to Interpretation* maps Tolstoy's inner conflict as expressed through the characters in *Anna Karenina* (including spectral French-speaking Russian peasants) that extended throughout much of the 1870s, and which ultimately marks his outward break with any dependence on the rational as a guide to life's meaning. Once one gets through Alexandrov's jargon, all those "fictive," "vatic," "liminal," and "salvific" expostulations, the door opens and behind it slowly emerges none other than Lev Nikolaevich Tolstoy.

Jerome H. Katsell, Independent Scholar

Jeff Love. *The Overcoming of History in War and Peace*. Amsterdam: Rodopi, 2004. Studies in Slavic Literature and Poetics, vol. 42. Bibliography. Index. 217 pp. \$56.00 (paper).

Jeff Love has given us a highly needed and brilliant book. In his articles on *War and Peace* (2001, 2003), Love has established himself as an inspired reader of Tolstoy's novelistic consciousness. Love has predecessors. Illuminating studies of the past two decades by Bocharov, Clay, R. F. Christian, K. B. Feuer, Gustafson, Merson, Orwin, Sankovitch, Seeley, Silbajoris, and Wachtel engage us in vigorous reinterpretations of the novel's genesis, structure, chronology, causality, genre, design, dynamic, theology, psychology, voice and voices. Writing off as unimportant for *War and Peace* what we believe to be novelistic staples *sine qua non*, today we recognize this work as a process, a competition between "narrated action and articulated argument" (Silbajoris, *War and Peace: Tolstoy's Mirror of the World*, Twayne, 1995: 35), or as infinite contingency and presentness (Merson for *Cambridge Companion to Tolstoy*, 2002). Yet the enigma of this most famous of all novels, which is simultaneously "not a novel," and the questions about its nature have remained unsolved.

Love's book aims to disavow myths about Tolstoy's skeptical remonstrance toward the finitude of novelistic art. Rather he argues in chapter 1, "Skepticism," against such critics as Berlin, as he shows that for Tolstoy events are not chaotic but are always necessitated even if by infinite causes (50-51). Instead of perpetuating mimetic reason of ultimate order and thus erasing every time when preparation for the fulfillment of this order necessarily stamps experience, Tolstoy

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