

From the Editor

Here at last is Volume VIII, a special double issue devoted to *Anna Karenina*. My thanks to all the readers and contributors who have had a hand in what I hope will be a stimulating and useful set of studies. To Nara Vaughan, Managing Editor, I offer special thanks for her invaluable services in almost every aspect of the editorial and publishing process. Contributors can attest to Nara's effectiveness as a copyeditor and proofreader and to her concern for the author's satisfaction with the final product. She has also been responsible for formatting and layout and, in conjunction with Natasha Sankovich, our conscientious Treasurer, for keeping our membership list current. I would also like to thank Linda Mantel, Dean of Faculty at Reed College, for the generous grant which made possible the publication and distribution of this baggy monster of an issue.

Volume VIII has taken shape around two problems which reflect trends in recent North American Tolstoy studies. The first is the debate concerning Saul Morson's application of his version of "prosaics" to Tolstoy's novel. Indeed, it was the opportunity to publish the exchange on prosaics in *Anna Karenina* between Morson and Caryl Emerson that gave me the idea for this issue. The prosaics theme is picked up again in the review of Morson's *The Shadow of Time: Narrative and Freedom* by Hans Rindisbacher and Larissa Rudova. It also figures in David Herman's essay, a study of Tolstoy's response to the problem of human passions.

The second focus of attention has turned out to be the artist Mikhailov and his work. Amy Mandelker has treated this topic in detail in her *Framing Anna Karenina: Tolstoy, The Woman Question, and the Victorian Novel*, which is the subject of our roundtable discussion. In addition, no less than four essays (those by Svetlana Evdokimova, David Herman, Gina Kovarsky and Mandelker herself) make reference to Mikhailov.

These two concerns are far from exhausting the perspectives offered by our contributors. In her essay, Liza Knapp explores the "labyrinth of linkages" ramifying from the respective names of Lyovin's and Vronsky's estates, Pokrovskoe and Vozdvizhenskoe. Justin Weir analyzes the quality of Anna's consciousness, and especially the consequences of what he calls her "progressive loss of languages of communication." William Todd provides a fascinating glimpse of how one contemporary reader, Prince V. M. Golitsyn, responded to the novel in serialized form. Finally, we have two pieces on Stiva Oblonsky's dream. Ian Saylor argues that the dream, via allusions to *Don Giovanni*, encodes the theme of the novel's epigraph. In sharp contrast to Morson, who sees Stiva as the novel's villain, James Rice reads the dream imagery as supporting the idea that Tolstoy is, in fact, in Stiva's corner.

I may close by congratulating Donna Orwin, who will take up the editorship of the *TSJ* in August. I am delighted to be handing the journal over to a scholar of her reputation. And—who knows?—given Donna's organizational skills and the support promised by her university, the *TSJ* may even return to coming out during the calendar year by which an issue is identified.

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