
Note from the Editor

Two extremely important events in the world of Tolstoy scholarship took place this year in Russia. The first two volumes of the new academy edition of Tolstoy were published, and part 3 of the ongoing project entitled *Biblioteka L'va Nikolae-vicha Tolstogo v Iasnoi Poliane. Bibliograficheskoe opisanie* appeared in two volumes. Both publications were partly funded by foreign donors, the first from Japan, and the second from Italy. The willingness of foreigners to contribute to these projects is proof, if such be needed, that Tolstoy remains a figure of world historical importance.

The Second International Scholarly Conference on "Tolstoy and World Literature" was held this summer at Iasnaia Poliana in August. Having attended the first conference in 1998, I can personally affirm that this one was as well-organized, well-attended, and, most importantly, as interesting, as the first one. Revised versions of some of the papers are published in this issue. At Iasnaia Poliana, I had the honour of presenting volumes of *Tolstoy Studies Journal* to Vladimir Tolstoy, the Director of the museum. We have now contributed a complete set of the journal to the Tolstoy Museum in Moscow, and expect to send one to Pushkinskii Dom in Petersburg in the near future.

This issue of *Tolstoy Studies Journal* also attests to the continuing fascination with Tolstoy 90 years and two Russian regimes after his death. Reviews and annotated bibliographies help our readers find and evaluate the many publications on Tolstoy in the past few years. The articles published this year cover diverse topics from diverse perspectives, and their authors are a nice mix of beginning and experienced scholars. For an editor who has read them all several times, they set up satisfying patterns and questions. The essays on music by Gina Kovarsky and Janneke van de Stadt resonate with one another, and Caryl Emerson on aesthetics is herself never too far from the interrelation of music and literature. Inessa Medzhibovskaya and Nathan Rosen add

two very different contributions to a series of articles on *The Death of Ivan Il'ich* that have appeared in the journal in the last few years. Medzhibovskaya, combining scholarly discovery with generalizations, reveals how realistic details of Tolstoy's text can be weighty with philosophical meaning both intended and not intended by Tolstoy. Nathan Rosen makes us think about the vexed issue of translation of key words in Tolstoy's text, and also the tendency of translators to smooth out and "improve" the original. In another demonstration of Tolstoy's love of concrete details, Edwina Cruise resurrects for readers the milieu of horse-racing that Tolstoy knew well, and, it turns out, both described and transformed to create the steeplechase scene in *Anna Karenina*.

In addition to these articles by Western scholars, this year we are publishing three essays translated from Russian. Poet Maximilian Voloshin meditates in 1910 on the death of Tolstoy; and textologist and Tolstoy biographer L. D. Gromova-Opul'skaia writes on the same theme today. Nina Nikitina, long time researcher and guide at Iasnaia Poliana, shares her thoughts on connections between Tolstoy and his house. All of these essays concentrate on Tolstoy the man. After many years of living around Tolstoy's house, Nikitina has seen how he moved through it in search of the sun. This is a lovely, intimate, significant detail. Gromova-Opul'skaia brings a lifetime of thought about Tolstoy to bear on the causes of his final departure from Iasnaia Poliana. She did not know Tolstoy himself, but her teachers, including her mentor N. N. Gusev, did. In her youth, she heard eye-witnesses and partisans for every side argue about the reasons Tolstoy left home and whose fault it was that he died. Rather than solving, she deepens and complicates the mystery of the event by dwelling, at length and in turn, on different scenarios, before settling on a final one without insisting upon it. It's a masterful performance, objective and sympathetic at the same time, something that only she could do, and

very different from that of the young poet Voloshin. Arguing over the bones of Tolstoy with his fellow writers and intellectuals as contemporaries of a great writer often do, Voloshin assimilates the death of Tolstoy to his own world-view.

Tolstoy Studies Journal continues to be housed at the Centre for Russian and East European Studies, now located at the Munk Centre for International Studies at the University of Toronto. We are grateful both to CREES and to the Department of Slavic Languages and Literatures for their continuing support. I thank the various contributors to the journal for their hard work and enthusiasm. As the members of the Editorial Board know, I often turn to them for help, which they give unstintingly. Janet Hyer runs our Web site, which has many thousands of hits and collects many inquiries. Edith Klein and Edwina Cruise do their

jobs efficiently, creatively, and without fuss. Edith is responsible for the beautiful, professional appearance of the journal, and Edwina runs a financial operation that keeps us in the black and, slowly but surely, increases our subscriptions. Most of what I know about running a journal I have learned from them.

There are already projects underway and essays under consideration for next year's issue. We welcome submissions to the journal and suggestions from anyone as to how we might improve it. We also ask that publishers and authors send us any publications for review. As always, we need money, and we welcome contributions (tax-deductible) and, of course, new subscriptions. The most important thing that you, our readers, can do for us is to urge your libraries to subscribe to the journal.

Donna Tussing Orwin
Editor