

Note from the Editor

This is the seventeenth issue of the *Tolstoy Studies Journal*, and its first with me as the editor. My redactional baptism has been a learning experience, ultimately a rewarding and refreshing one. Foremost among those rewards, I have had the intellectual delectation of working closely with international colleagues—Russian, Finnish, British and North American. Anyone seeking to cure her jaundiced eye for the academic process needs to edit a journal: The transformation, from submitted manuscript to print version, that an article undergoes during the process—particularly in a journal as gifted in peer reviewers as this one is—would surely cure any case of academic *Weltschmerz*.

Barbara Henry, in the first article of this issue, reminds the reader again of the scope of fame and influence Tolstoy has long enjoyed. In 1901, Tolstoy's novella *Kreutzer Sonata* and religious writings inspired a Jewish American immigrant and religious reformer from Ukraine named Jacob Gordin to write a drama in Yiddish entitled *Di Kreytser Sonata*. No simple translation or adaptation, Gordin's piece is what Barbara Henry calls a "complex appropriation" of Tolstoy's narrative, one that sheds light on the original work. It enjoyed tremendous success on Broadway in its day. In the second essay, Sarah Hudspith grapples with a discomfiting question: Why do critics by and large dislike Tolstoy's last complete novel, *Resurrection*? What caused The Master to stumble on his final hurdle? She locates the hitch in the incommensurability of Tolstoy's task, demonstrating the impossibility of human, earthly justice; with Tolstoy's tack, his use of omniscient, third-person narration. Barbara Lonnqvist, in this issue's third article, excurses into the implications of each character's position on the Serbian War in *Anna Karenina*. "Simon Frank Confronts Tolstoy's Ethical Thought (The Later Years)" continues Inessa Medzhibovskaya's thorough analysis of the complex indebtedness that the Russian philosopher Simon Frank owed to Tolstoy. Medzhibovskaya carefully and engagingly teases out the complicated knots that bound the two thinkers. Philip Rogers' piece, the fifth presented here, deals with many of the same issues of intellectual arrears, though in reverse: His interest lies in how Goethe's *Sufferings of Young Werther* "infected" Tolstoy's *The Cossacks*. He argues persuasively for a "close intertextual kinship of the two works' narrative strategy, characterization and themes." In the final analytical piece in this issue, Margo Rosen offers a (perhaps) definitive answer to the question that has long occurred to readers of *War and Peace*: What opera does Natasha attend? She makes a convincing case, based on evidence historical and textual, that the opera is Meyerbeer's *Robert le diable*. Once the opera's identity is revealed, the convoluted relationship between the opera and the novel becomes apparent: *Robert* is devilishly imbricated into the plot of *War and Peace* itself. This issue also publishes for the first time in any language letters and miscellanea from the newly established Lev L'vovich Tolstoy Archives at Uppsala University, Sweden. Archivist E. B. Belodubrovsky describes the contents, and remarks provocatively that, given the richness of the material donated by the descendants of L. N. Tolstoy's third son, "it would not be unfair to say that nearly any biographical work written heretofore on L. N. Tolstoy is incomplete and unreliable." The *Journal's* bibliography of Tolstoy scholarship is now a joint, international effort: Irina Sizova, from the Gorky Institute of World Literature, has provided a detailed, annotated bibliography of Russian-language scholarship. Tim Ormond has translated Sizova's work, and has collected information on English-language contributions. A Russian version of the joint bibliography will appear on the Gorky Institute's website.

A note of personal gratitude to the previous editor, Dr. Orwin, who has been an ideal mentor. She has allowed me to make only the *necessary* mistakes and has taken pride and pleasure in whatever have been my accomplishments in this enterprise.

Michael A. Denner
Editor, *Tolstoy Studies Journal*