

WAR AND PEACE

by Leo Tolstoy



THE AUTHOR

Leo Tolstoy (1828-1910) was born into an old aristocratic family, lost his parents before the age of ten, and was raised by a devoutly religious aunt. He briefly studied law, but was a lazy and uninterested student, leaving Kazan University without earning a degree. After taking charge of the large family estate, he led a dissolute life and finally enlisted in the army and fought in the Crimean War. He began to write while in the army, and began his professional writing career with the publication of *Sevastopol Sketches* in 1855. In the late 1860s, his reputation was firmly established with his epic *War and Peace*. His second great novel, *Anna Karenina*, was published in serial form between 1875 and 1877, and it was while writing this hugely popular novel that he experienced the transformation that led him to follow, albeit in rather unorthodox fashion, the teachings of Christ.

In addition to his novels, Tolstoy wrote plays and short stories, as well as producing reading curriculum for the Russian public school system. His personal life, however, was one of continual struggle and depression. His search for the meaning of life brought periodic spasms of joy like that experienced by Levin in *Anna Karenina*, but Tolstoy fell back again and again into black periods of despair. He considered himself to be a Christian, but his ethical brand of Christianity required none of the traditional doctrines of the Russian Orthodox Church, which excommunicated him in 1902 for his liberal views, including a rejection of the institutional church and the concept of private property.

Tolstoy was influenced by the prevailing philosophies of his day, especially the teachings of Immanuel Kant and Jean Jacques Rousseau, and greatly admired the work of Charles Dickens. He also was concerned with the social changes occurring in Russia. The liberation of the serfs had brought about major changes in Russian life, with farming becoming increasingly difficult, the influence of the aristocracy waning, and the restlessness of the newly-freed serfs hanging like a cloud over the future of the country. Tolstoy's books deal primarily with the life of the aristocracy and reflect the essentially conservative values of that somewhat reactionary group (though at the same time challenging those values). Despite what we know from hindsight about the growth of Marxist thought during this era, his works see communism as little more than a minor view among many competing political and economic theories.

War and Peace (1865-1869) is considered his masterpiece. It was serialized at the same time and in the same periodical as Dostoevsky's *Crime and Punishment*; the two share a concern with the idea that great men live above the moral standards of normal people and are not governed by their

laws, personified by Raskolnikov in Dostoevsky's work and by Napoleon himself in *War and Peace*. The story takes place during the Napoleonic Wars at the beginning of the nineteenth century, and serves as the greatest of Russian epics, compared by some critics to the role played by the works of Homer for the Greeks in the way it defines the Russian character. The novel represents an amazing literary partnership between Tolstoy and his wife Sofya. In addition to her duties as wife and mother, she served as her husband's copyist, largely because his handwriting was illegible. She did more than copy his drafts, however (estimates suggest that she wrote out by hand no fewer than seven complete copies of the massive novel by the time all the revisions were completed); she also made suggestions, both concerning the plot and characters and the language of the story itself, which her husband often took.

This study guide is based on the Modern Library version translated by Constance Garnett.

PLOT SUMMARY

PART ONE

The story begins in 1805, and Napoleon is on the move. Anna Pavlovna Scherer, a gossip and matchmaker, is hosting a party for the high society of Petersburg. She is in conversation with Prince Vassily Kuragin, a high government official, suggesting that he marry his wayward son Anatole to Marya Bolkonsky, a young heiress. Kuragin, who is disgusted with his son and in need of funds, promises to look into it. The center of attention is the lovely Lise Bolkonsky, who is expecting her first child. Soon Pierre Bezuhov enters. He is the illegitimate son of an elderly aristocrat and has just returned from studies abroad. He is tall and socially awkward, and the hostess considers him beneath most of the company in her drawing room. The guests are drawn to the two most notable celebrities in the room, the Abbé Morio, who has developed a proposal for world peace based on balance of power, and the Vicomte Mortemart, who is knowledgeable about the latest atrocities carried out by Napoleon. All gather around the latter as he narrates the tale of the assassination of the Duke of Enghien by the French Emperor, allegedly because both were romancing the same actress. Meanwhile, Pierre and the Abbé are getting into a heated discussion of the clergyman's political theories.

At that point Prince Andrey Bolkonsky enters the room. He clearly does not enjoy being in such company, and even seems bored with his beautiful and pregnant wife. He announces to all present that he has been appointed the personal aide of General Kutuzov and will soon be off to the war. Pierre, who came especially to see Andrey, relaxes for the first time all evening at the presence of his friend. Vassily Kuragin and his daughter Ellen soon leave to attend another party, but on the way out he is interrupted by Princess Anna Drubetskoy, an old woman who wants him to use his influence to get her son Boris transferred to the Guards where he will face less danger, and he promises to do what he can. The political conversation then continues, generally highly critical of Napoleon, until Pierre intervenes, much to the horror of his hostess, and defends the French Emperor for promoting liberty and equality. Soon he is being attacked from all sides, though Andrey tries to extricate his friend from the awkward situation he has created.

Soon the party breaks up and the guests head for their homes. Andrey invites Pierre to join him at his house; when they arrive, he asks his friend what he plans to do with his life, and Pierre admits that he has no idea. He is disconcerted, however, by the fact that Russia is preparing to go to war against the man he considers the greatest man on earth in order to assist England and Austria.

Pierre asks Andrey why he is going to war, and the young prince acknowledges that he is doing it largely because life at home is not to his taste. At that point Lise enters, agreeing with Pierre that she can't understand why her husband wants to go to war and telling him she is afraid. After exchanging harsh words with her husband, she goes to bed, leaving the two friends alone. Andrey then warns Pierre never to get married because women cost you your freedom and stifle your ambition. He also advises Pierre to stay away from society parties and beware of the Kuragins, who are distant relatives and with whom he is living.

Pierre, however, is being drawn into the dissipated lifestyle of Anatole Kuragin, and joins him later that night for a bout of gambling and drinking. When he arrives, most of the men are already drunk and Dolohov, a friend of Anatole, is betting that he can drink an entire bottle of rum while sitting on a third-floor window ledge. Dolohov succeeds and collects his money, but then Pierre offers to duplicate the stunt. He is drunk, and Anatole manages to dissuade him.

Vassily Kuragin succeeds in getting Boris Drubetskoy transferred to the Guards, and his mother soon returns to Moscow to visit her relatives the Rostovs. The Rostovs are hosting a party to celebrate the birthdays of Natalya and her thirteen-year-old daughter, who shares her name but is called Natasha. Among the guests is Countess Marya Karagin, an old family friend, and her daughter Julie. As more guests arrive, they gossip about the scandalous behavior of Anatole Kuragin, Pierre Bezuhov, and their friend Dolohov, who after the recent wild affair apparently took a bear they had found, tied a policeman to its back, and threw both into the river. Conversation then turns to the ill health of Count Bezuhov and who will inherit his vast fortune; the two main candidates are Vassily Kuragin and the Count's illegitimate son Pierre. Suddenly the children burst into the room - Natasha, her cousin Sonya, her brothers Petya and Nicolay, and Nicolay's friend Boris Drubetskoy, most of whom quickly run out of the room. Count Rostov tells his visitors that Nicolay is leaving his studies to enlist in the army, where he and Boris will be in the same regiment. By the looks they give one another, all can see the affection shared by Nicolay and his cousin Sonya, who becomes very jealous when Julie so much as initiates a conversation with Nicolay.

When Natasha rushes from the drawing room, she hides in the conservatory, waiting for Boris to look for her. While she is hiding, she sees Nicolay come after the angry Sonya and kiss her to calm her down. After they leave, Natasha calls to Boris, pulls him into the shrubs in the conservatory, and jumps up and kisses him. He tells her that she must wait until she is sixteen for such things, but that then he will ask for her hand. Vera, Nicolay and Natasha's older sister, rebukes the two couples for their childish behavior. After the young people leave, Natalya Rostov and Anna Drubetskoy discuss their financial problems; the one has a spendthrift husband and the other is a poor widow. Anna hopes that Count Bezuhov will leave Boris, who is his godson, some money; she intends to visit him before he dies to get in his good graces.

When Princess Drubetskoy takes Boris to visit the dying Count Bezuhov, she is met by Vassily Kuragin and told that the old man is too sick to receive visitors. She persists, however, and finds that she is among a number of distant relatives seeking to ingratiate themselves with Bezuhov in order to get something of his fortune. Pierre is there as well, having retreated to Moscow in shame from his disreputable behavior in Petersburg, but has not been admitted to see his father. Pierre and Boris meet for the first time in many years and do not recognize one another. Their conversation is awkward, but Boris does manage to invite Pierre to dinner at the Rostovs that night. Meanwhile, Countess Rostov is asking her husband for five hundred roubles, which she gives to Princess Drubetskoy when she returns after having briefly seen Count Bezuhov.

The guest of honor at the Rostov birthday celebration is Princess Marya Ahrosimov, a wealthy and influential friend of the family. She is blunt to the point of rudeness, but is feared by

all because of the power she wields at court. Pierre arrives as the dinner is about to begin, and as usual behaves awkwardly, talking little and eating and drinking too much. During dinner, Natasha startles everyone by insisting on knowing what is for dessert and is only satisfied upon being told that it is pineapple pudding. After dinner, the adults play cards while the young people sing and play their instruments. Soon Natasha realizes that Sonya has left the company, and she finds her in tears because her beloved Nicolay is paying too much attention to Julie Karagin. Furthermore he is going off to war, and because she is nothing but an impoverished cousin he will never be allowed to marry her. When the orchestra begins to play, Natasha asks Pierre to dance, and he reluctantly agrees, though most of the group gives their attention to the lively dancing of Count Rostov with the practically motionless Marya Ahrosimov.

While the party is winding down, Count Bezuhov has another stroke. The doctor assures those who are gathered that he will not survive the night and a priest is summoned to administer the last rites. Meanwhile the vultures gather, hoping for a last word with the wealthy Count. Vassily Kuragin meets with the Count's eldest daughter and warns her that the old man might try to leave everything he has to his illegitimate son Pierre, whom he summoned as soon as he regained consciousness. He even wrote to the Tsar to get Pierre declared legitimate so he could inherit, but the letter has not yet been sent. Kuragin suggests to the Princess that it must be found and destroyed as soon as possible. The Princess, not believing the new will to be valid, refuses to tell Kuragin where it is hidden, but he keeps badgering her. She is convinced that the whole nasty scheme is the brainchild of Princess Drubetskoy, and finally tells Kuragin that the letter is hidden under the Count's pillow. Princess Drubetskoy practically has to drag the reluctant Pierre up to see his father. The priest is just beginning to administer extreme unction as he enters the bedroom. As the Count is moved from the invalid chair to his bed, Kuragin and the Princess surreptitiously remove the portfolio containing the letter from under his pillow. When he is placed on the bed, the Count looks directly at Pierre and summons him, but when Pierre sits by the bed, the old man falls asleep, at which point Pierre leaves the room. Before long the Princess and Princess Drubetskoy are engaged in a tug of war over the portfolio, which the latter manages to secure. When the Count dies, word is spread that he has left everything to Pierre.

Prince Nicolay Bolkonsky is expecting a visit from his son Andrey and his wife Lise at his Bleak Hills estate. Old Bolkonsky lives a life of regularity, activity, and order, and controls everyone around him, especially his daughter Marya, whom he insists on tutoring in geometry despite the fact that she is twenty years old and who is terrified of him. When this day's tutoring session is over, she rushes to her room to read a letter from her best friend Julie Karagin, who is bemoaning the departure of Nicolay Rostov for the war against Napoleon. She also tells Marya of the death of Count Bezuhov and the elevation of Pierre to his fortune and title. Vassily Kuragin is, of course, disgusted that he was able to obtain nothing of the greatest fortune in Russia. Marriage rumors and flying throughout society as mothers scheme to marry their daughters to the newly-ennobled Count Bezuhov. Julie has also heard that Kuragin has set his sights on Marya as a potential wife for his handsome but disreputable son Anatole. In her reply, Marya tells Julie that Pierre, despite appearances, has a good heart, and that she feels sorry for him because of the great burden imposed by wealth. Julie has sent her a book of mystical writings, but Marya insists that she would gain more profit from reading the Bible instead. As far as marriage is concerned, Marya is determined to be a faithful and devoted wife to whomever the Lord should give her, no matter what her feelings might be.

Soon Prince Andrey and Lise arrive and are happily greeted by Marya. Andrey announces that he is leaving for the war on the following day and that Lise will remain in his father's house to

have her baby. When he goes in to see his father, the two immediately begin discussing war strategy, though the old general believes Napoleon to be insignificant and the war to be a charade, while Andrey respects Russia's enemy as a brilliant tactician. After dinner, Marya comes to Andrey and begs him to wear a tiny icon of Christ around his neck as he goes to war; it had been worn by his grandfather during his military service. She also encourages him to be kind to his wife, who has told her that the two of them are not happy and that she fears that the end of her pregnancy will not go well. As Andrey goes upstairs to say goodbye to Lise, Marya's companion Mademoiselle Bourienne looks at him flirtatiously, but he brushes her aside. After wishing his wife well, he goes down to his father's study and asks the old man to summon a midwife when Lise is ready to give birth. Prince Bolkonsky also gives Andrey a letter to General Kutuzov, encouraging him to use Andrey's talents to the fullest. As he leaves, Andrey asks his father, should he be killed in battle, to undertake the upbringing of his child if it should be a son.

PART TWO

The time is now October of 1805, and the Russian army under General Kutuzov is occupying Austria with its headquarters in Braunau. Kutuzov is getting ready to inspect a newly-arrived regiment. The commander of the regiment makes his soldiers stay up all night preparing to look their best despite having marched more than a thousand miles, unaware that Kutuzov wants them to look bedraggled so he does not have to combine his troops with the Austrian forces. The frenzied commander has all his men change back into their overcoats, but sees one man who is clearly out of uniform, the disreputable Dolohov, a former officer who has been degraded to the rank of common soldier because of misbehavior. When Kutuzov arrives to inspect the regiment, he brings with him a contingent including an Austrian general and Kutuzov's adjutant, Andrey Bolkonsky. As he walks down the ranks, he singles out Dolohov and warns him to do his duty better in the future, but in general he sees nothing to complain of except the condition of the soldiers' boots.

When Kutuzov returns to his headquarters, he sends Andrey, who in his new position is full of energy and confidence, off with some dispatches. The Austrians under Archduke Ferdinand are going down to defeat at the hands of Napoleon's forces, and Kutuzov has no desire to subject his Russians to the same fate. Soon General Mack, the commander of the Austrian forces, arrives in person to announce that the entire Austrian army has surrendered at Ulm. Andrey, who has a good grasp of the overall war picture, knows that the Russians will now face the brunt of Napoleon's assault.

The regiment of hussars in which Nicolay Rostov is serving is stationed two miles outside Braunau. When Nicolay returns from a morning venture to forage for hay for the horses, he finds his superior, Captain Denisov, in a foul mood because he has spent the night losing at cards. The Captain gives Rostov the little money he has left and tells him to hide it under his pillow. After a conference with a young and unpopular lieutenant, the purse is missing, but Rostov tracks down the man and gets him to admit the theft. The lieutenant begs him not to report him, but Rostov tells Colonel Schubert what happened. To his astonishment, the Colonel accuses him of lying and assigns him extra duty as a punishment. Nicolay is so infuriated he is about to challenge the Colonel to a duel, but his fellow soldiers dissuade him from doing so and insist that he apologize, fearing that the regiment will be shamed if one of its officers is revealed to be a thief. Nicolay can't bring himself to apologize when he knows that he is in the right, but their argument is interrupted with news that the Russians are to advance immediately to the battlefront.

Kutuzov moves his men backward toward Vienna, burning bridges as he goes. The young Russian soldiers, who have not yet seen battle, are excited at the prospect. As the last of the troops cross the bridge over the Enns River, Denisov and his squadron are protecting the rear guard on the side of the river held by the French. When the French artillery begins to fire, the cannonballs go over the heads of the Russians. Much to the disappointment of Denisov and his men, Colonel Schubert orders them to retreat across the bridge. As they ride away from the river, the Colonel receives orders to burn the bridge, and he sends Denisov's squadron back to do the job under the guns of the advancing French. They succeed with one dead and two wounded, but the men who have had their first taste of fire are no longer as enthusiastic about war as they had been an hour before.

At this point Kutuzov commands his vastly outnumbered army to retreat. All they can do now is fight periodic rear-guard actions to slow down the French while they wait for reinforcements from Russia. The first Russian victory is achieved on the left bank of the Danube, and Andrey, who receives a minor wound in the battle, is sent by Kutuzov to take word of the triumph, however small, to the Austrians. When he gets to the headquarters of the Austrian emperor, he is made to wait, treated lightly by the minister of war, and put off by Emperor Francis. He stays with Biliban, a Russian friend in the diplomatic service, and his friend is not surprised at his lukewarm reception. He explains that the Austrians have suffered a terrible defeat, Vienna is occupied by the French, and the Russian victory only involved putting to flight a small detachment, capturing no major French officers while losing one of Austria's most respected generals. Furthermore, Biliban has heard rumors of a secret Austrian peace treaty with the French that can only be avoided if Tsar Alexander convinces the Prussians to enter the war. When Andrey finally gets to see Emperor Francis, the Austrian monarch seems ill at ease while questioning him about the battle and shows little interest in his answers. After he leaves the Emperor, Andrey is enthusiastically received by the Austrian courtiers, unlike the day before. After a day of parties and visits with dignitaries, Andrey returns to Biliban's house to find that Napoleon has crossed a poorly-defended bridge and the Austrian court will again have to flee before his advance. Andrey leaves immediately to warn Kutuzov, knowing that the safety of the Russian army depends on him.

Andrey finds the Russian army in disarray. As he searches for Kutuzov, he encounters a doctor's wife who is frantically searching for her husband. She is being held back by a drunken officer, who threatens to whip Andrey if he interferes. Andrey drives him away and allows the woman to pass. Disgusted with his own troops, he eventually locates Kutuzov, who seems discouraged, especially when he hears Andrey's report. Kutuzov tells him that no matter what course of action they choose, Napoleon is likely to cut them off and isolate them from any possible help. He decides to march toward the French and try to join the Russian reinforcements that are supposed to be on the way. Kutuzov sends Prince Bagration with a detachment of four thousand men to stall Napoleon's advance, which he succeeds in doing. When Napoleon hears that his subordinate has proposed a truce, however, he is furious and orders him to attack the Russians immediately; he then brings the full force of his army toward Bagration to make sure his orders are obeyed.

Before the battle begins, Kutuzov sends Andrey to see how Bagration is making out. He finds dispirited troops who refuse to stay at their posts and have no expectation of a battle any time soon. Only those on the front line are near readiness, and they spend much of their time in conversation with their French counterparts on the other side, both boasting of what they are about to do to their enemy. After surveying the entire field of battle Andrey sketches the orientation of the forces on both sides and prepares to make some recommendations to Bagration. As he writes, Andrey hears in a nearby tent three men discussing life after death and its impact on soldiers in

battle. Suddenly a cannonball screams through the air and lands near the tent, scattering all inside, and the battle begins. The Russians are outnumbered badly and begin to retreat. Prince Bagration gives no orders to his troops, but simply encourages his officers by telling them that whatever they report to him was the right decision. As they get closer to the battle lines, they pass wounded men and others who are in retreat. Bagration calls for reinforcements, rallies the troops, and puts the French to flight on the right flank.

The left flank, however, is in confusion because Bagration's order to retreat was not communicated to the officers there, who are busy arguing with one another. While the two men argue, the French outflank them and cut off any possible retreat. Nicolay Rostov's division is in this part of the battle, and in the skirmish his horse is killed and he is wounded in the arm. He manages to run for shelter just as the French infantrymen approach his position, while all around him flee in panic. Russian sharpshooters drive the French back, however, and the reckless Dolohov soon approaches his commander with evidence of Frenchmen he has killed and captured, shows off his wounds, and asks the officer to remember his bravery. Meanwhile the Russian artillery holds the center, and in the process burns the nearby village where the French are taking shelter. Finally Andrey reaches them with the command to retreat and helps Tushin, the captain of artillery, to get two of his guns to safety. Despite the order to abandon the wounded, Nicolay Rostov manages to get a ride on an artillery wagon, though by the end of the day he is delirious with pain. Though the French continue to attack as the Russians retreat, when night falls they are finally driven off. In his tent Prince Bagration receives reports of varying accuracy from his officers. One particularly ineffective officer tries to blame Tushin for leaving two of his cannon behind, but Andrey defends the man, who more than any other was responsible for any success the Russians enjoyed that day. On the following day Napoleon does not renew his attack, and Bagration's division rejoins the main army under Kutuzov.

PART THREE

Now that Pierre Bezuhov is among the wealthiest men in Russia, Vassily Kuragin plots to marry his daughter Ellen to him. Pierre is overwhelmed with his sudden fortune, as he now has great responsibilities, papers to sign, decisions to make, and finds that everyone he knows is fawning over him despite the fact that before they could not be bothered to give him the time of day. He naively believes in the sincerity of these new hangers-on and is too preoccupied with his new responsibilities to think about their ulterior motives. As a result, Kuragin gradually assumes control over Pierre and his affairs. He arranges to have Pierre appointed to a diplomatic post and invites him to live with his family in Petersburg. All of Pierre's friends are in the army, so he has nothing to do in the evenings but attend parties with the social circle there, where he is constantly thrown into the company of Ellen Kuragin, for whom he falls far too easily, though his feelings are more of lust than love. He is overwhelmed by her beauty even though, when he has a moment to think, he realizes that she is selfish, stupid, and even recalls in the back of his mind a scandal linking her sexually with her brother Anatole.

Kuragin is planning an inspection tour of his estates during which he hopes to marry Anatole to the wealthy Marya Bolkonsky, but wants matters settled between Pierre and Ellen before he leaves. He plans a birthday party for Ellen, intending to maneuver Pierre into declaring himself at the gathering. Pierre has already decided that marrying Ellen would be a huge mistake, but he has not yet worked up sufficient initiative to leave Kuragin's house and move into his own palatial residence. That evening the two are constantly left alone with one another. Pierre vacillates

inwardly, not wanting to marry Ellen, yet unwilling to disappoint the expectations of everyone at the party, and finally concludes that the marriage is inevitable whether he wants it or not. As the party comes to an end without any definite arrangements being made, Vassily takes matters into his own hands, rushing into the room and congratulating Pierre and Ellen on their engagement though nothing had been said on the subject. Pierre, now feeling completely trapped, weakly professes his love for Ellen. Six weeks later they are married and move into the Bezuhov mansion.

When Prince Nicolay Bolkonsky receives a letter announcing the impending visit of Vassily and Anatole Kuragin, he is less than pleased, and on the day of their arrival he is in a fouler mood than usual. The servants had shoveled the road leading to the house, but Bolkonsky ordered them to cover it over again. The visitors arrived safely that night anyway and were grudgingly greeted by the Prince. Anatole has never met Marya, but has heard that she is hideous in appearance. If she is rich, however, her face hardly matters; he can always take a mistress or two. Meanwhile Princess Marya is upstairs, scared to death, as Mademoiselle Bourienne and the very pregnant Lise dress her with care, but poor Marya is convinced that she is too ugly ever to anticipate the joys of marriage and motherhood. Her father, when he is honest with himself, cannot tolerate the idea of losing his daughter, who waits on him hand and foot despite the fact that he treats her with contempt. That night Vassily tells old Nicolay about his proposal, and the old man responds that he must get to know Anatole better and that Marya must give her consent. Marya is instantly taken with the handsome rogue, while he is repulsed by her ugliness. Mademoiselle Bourienne, on the other hand, is dreaming of allowing herself to be seduced, then being “forced” by her mother to marry her dashing seducer. Nicolay sees that Anatole is interested in his daughter’s companion, and reasons that if he can reveal his perfidy to Marya, then he will not lose her after all.

The next day he calls Marya in and tells her of Kuragin’s proposal, then demands that she give her answer in an hour’s time. After leaving her father’s study, she sees Anatole with Mademoiselle Bourienne in his arms; the French girl runs away screaming, but Anatole simply smiles and shrugs his shoulders. Amélie instantly goes to her mistress and apologizes profusely, and Marya readily forgives her. An hour later, she rejects Kuragin’s proposal and goes to her room to plan how she might facilitate a marriage between her dear Amélie and Anatole, whom she clearly loves.

While all this is going on, the Rostovs receive a letter from their son Nicolay, who has been wounded in battle and promoted to officer rank. Natasha and Sonya discuss the news, and Sonya expresses her love for Nicolay, while Natasha doubts whether she truly loves Boris, whom she can hardly remember after their relatively brief separation. The members of the family quickly draft a return letter and send with it six thousand roubles to buy uniforms and equipment.

In the field, the Russian and Austrian Emperors are about to carry out an inspection of Kutuzov’s army. That same day Nicolay Rostov hears from Boris that the letter and money from his family arrived. He needs the money desperately because he has gotten himself into debt with careless living, so he goes to the Guards’ camp to find Boris. The Guards have not yet seen action, and in fact have been living luxuriously, while the hussars have faced two battles and are living the wild life of soldiers in the towns through which they pass. The young men discuss their adventures, with the expected exaggeration of their own roles. As they reminisce, Andrey Bolkonsky enters the room; the young Prince has formed a favorable impression of Boris, but is appalled by Nicolay’s bragging, since he personally took part in the battles. Nicolay attempts to insult him as an adjutant who has a soft and safe job, but Andrey refuses to take the bait. After he leaves, Nicolay is unsure whether he wants to challenge Andrey to a duel or seek him out as a friend. After the inspection, however, he, along with all the others, can think of nothing but defeating Napoleon.

The day after the inspection, Boris goes to find Andrey, hoping that the latter's favorable notice might translate into an adjutant's position with some great officer. Andrey's attempts fail, however, in the excitement of an impending battle with the French, which had been opposed by Kutuzov and the senior officers, who had been overruled by the enthusiastic younger commanders. The battle the next day is small but successful, and Nicolay is disappointed that his regiment is held in reserve and does not see action. When he sees Tsar Alexander in person, however, his heart is filled with affection beyond anything he has ever felt for a woman.

Soon a messenger from Napoleon arrives asking for a meeting with Alexander, which he refuses, and for the next two days the Russian and Austrian armies advance toward the French and what is to become the battle of Austerlitz, also known as the Battle of the Three Emperors. Kutuzov is convinced that the allies are making a grave error, and Andrey, when he hears the battle plan, agrees. After the council of war breaks up for the evening, Andrey dreams of the coming battle, but shall he find glory or death in it? At the same time, Nicolay Rostov, who is on sentry duty, longs to be recognized by Tsar Alexander and taken into his service. He almost falls asleep in the saddle, but suddenly he sees fires and hears shouts coming from the French camp; these are because Napoleon is riding among his soldiers, encouraging them for the coming battle. Nicolay rides toward the noise and hears bullets scream past his horse, then reports to his commander, Prince Bagration. At the same time he asks not to be sent to the rear with the rest of the reserve troops, but to accompany the Prince as a messenger.

The morning of the battle is so foggy that the troops cannot see where they are going; they don't realize that the French are much closer than they imagine. The fog burns off first where Napoleon is stationed, and he can see that the allied troops are leaving the high ground and going down into the valley, thus playing right into his hands. Meanwhile, Alexander I and Francis II of Austria are reviewing the troops, and Alexander asks Kutuzov why he has not yet attacked the French positions; the fact that they don't know where they are does not strike the Emperor as an impediment.

When the fog lifts, the Russians see that the French are less than five hundred yards away and firing commences, putting the Russians to full flight. When the flag-bearer drops his burden, Andrey Bolkonsky takes it up and rallies the troops, who end their retreat and advance toward the French forces. Soon Andrey feels a blow on the back of his head and falls to the ground, staring into the blue sky above. Meanwhile, Prince Bagration has not yet brought his division into the battle. He sends Nicolay Rostov to take a message to Kutuzov and Alexander and get instructions. On the way Nicolay meets Boris, whose Guards division has successfully encountered the French. Soon, however, as he approaches the position where Kutuzov is supposed to be, he finds that the Russians and Austrians are firing at one another in the smoke and that the French have taken the high ground. Kutuzov is nowhere to be found. As Rostov continues to ride, he hears false rumors that the Tsar has been seriously wounded and that Kutuzov has been killed by a cannonball. He finally finds Alexander alone in a field but is reluctant to approach his hero in the moment of defeat, so he turns and rides away. By sunset the battle is lost, spelling the final doom of the Third Coalition. When Napoleon surveys the field strewn with corpses, he rides within a few feet of Andrey Bolkonsky. He thinks the Russian adjutant dead, but when Andrey moves and groans, Napoleon orders his men to take him to an ambulance. When Napoleon visits the Russian officers in the hospital, Andrey realizes that his erstwhile hero is nothing but a vain and petty martinet. Andrey in his weakness begins to consider eternity, though he is uncertain whether he believes in anything or not. When the doctor arrives to tend him, he concludes that Andrey will not survive and turns him over to the local villagers.

PART FOUR

At the beginning of 1806, Nicolay Rostov comes home on leave, where he is met with great enthusiasm, and brings his friend Denisov with him. Natasha is head over heels with delight, but Sonya is shy, insisting despite her obvious love for Nicolay that he should be free and not under any obligation to her. Now Nicolay is a dashing man-about-town and looks back on his love for Sonya as something childish compared to the excitement of Moscow society.

At this time old Count Rostov is busy planning a dinner for three hundred guests at his club in honor of Prince Bagration. When he hears that Pierre and Ellen are in town, he insists on inviting them, though Anna Drubetskoy informs him that their marriage is an unhappy one because Ellen has been carrying on an affair with the disreputable Dolohov. When the day of the banquet arrives, Prince Bagration is clearly uncomfortable, much preferring to be on the battlefield than in the company of Moscow's elite. Much to his distress, Pierre is seated opposite Dolohov, about whom he has just received an anonymous letter. When Dolohov has the effrontery to propose a toast to beautiful women and their lovers, Pierre can take no more and challenges him to a duel despite the fact that he has never fired a pistol in his life and Dolohov is an expert.

Early the next morning, the combatants and their seconds arrive at the designated place. Pierre's friends try to talk him into apologizing and avoiding the duel, but he refuses. In the dense fog, Pierre takes a wild shot and by pure luck wounds Dolohov so severely that he is unable to hit Pierre, even face to face at ten paces. When Pierre goes home that day, he is convinced that he has killed his wife's lover. Dolohov survives, but Pierre's marriage does not. Though Ellen denies the affair, he makes over to her more than half his property and sends her away.

When rumors of Andrey Bolkonsky's death reach his family, they hold out hope because his body was never found, nor is he listed among those taken prisoner. His father receives a letter from Kutuzov praising Andrey's battlefield heroism and expressing hope that he may still be alive. When the old man shares Kutuzov's letter with Marya, their reactions are very different; he is furious at the idiocy of the Russian leaders who senselessly destroyed the lives of promising young men, while she fervently hopes that he is still alive, but if not, that he has repented and is in heaven. Both decide not to tell Lise, who is soon to bear Andrey's child. A few days later Lise goes into labor and the midwife is summoned. As a snowstorm blows its fury outside, servants try to clear the road for the doctor, who is expected momentarily. When he arrives, he is accompanied by none other than Andrey, who has met him at the last station. Lise delivers a son, Prince Nicolay Bolkonsky, but dies in childbirth.

After the duel, Nicolay Rostov remains in Moscow as adjutant to the governor of the city and grows closer to Dolohov during his convalescence. The winter of 1806 is a happy one for the Rostov family, and Nicolay often brings his friends into the house. Dolohov is accepted and admired by all except Natasha, who considers him wicked and heartless. Soon he begins to fall in love with Sonya, who still carries a torch for Nicolay. Meanwhile, word begins to circulate that war with France will resume again after the Christmas holidays. Shortly before Nicolay and his friends leave for the front, he comes home and senses that something is wrong. He quickly finds out that Dolohov has proposed to Sonya and that she has refused him because of her love for Nicolay. He tries to get her to change her mind, but to no avail.

That night, the local dancing master holds a ball. This is Natasha's first ball, and she is a whirlwind of enthusiasm. Having taken lessons, she is among the best dancers in the room and captivates Denisov, who is a fine dancer in his own right. Two days later, Dolohov plans a farewell dinner for his friends. When Nicolay arrives, the men are playing cards, and Dolohov encourages

him to join in. He is reluctant to do so, but finally succumbs and soon is losing badly; Dolohov is cheating because he is angry that Sonya has chosen Nicolay over him. Not only does he lose the two thousand roubles his father gave him, which came from mortgaging their estate, but finds himself in debt by more than forty-three thousand roubles. He promises to give Dolohov the money the next day, but has no idea how he can fulfill that promise and is seriously considering putting a bullet through his brain. When he gets home, Natasha is singing, and her voice lifts his spirits. While Nicolay confesses his folly to his father and tells him that he needs forty-three thousand roubles by the next morning, Natasha confides to her mother that Denisov has asked her to marry him. Natasha is not in love with him, but is reluctant to refuse him for fear of hurting his feelings. Her mother assists her, telling Denisov that Natasha is far too young to think about marriage. In two weeks Count Rostov is able to raise the money to pay off Nicolay's debt to Dolohov, and the young man goes off to join his regiment.

PART FIVE

After Ellen's departure, Pierre travels to Petersburg, uncertain of what to do next and totally confused about the meaning of life. When he stops at a way-station to wait for fresh horses, he meets an old man who recognizes him. The old man is a Freemason, and engages him in conversation, telling him in a stern voice that he is unhappy because he does not know God. He then argues for God's existence by asking Pierre the source of the conception of God that the latter denies. He then accuses Pierre of being willfully blind, not only to the existence of the God he denies, but also to his own sinfulness, then alludes to William Paley's Watchmaker Argument for God's existence. Pierre is convinced, and wants to believe what the old man says. He asks him for help, but all the old man gives him is the name of Count Villarsky in Petersburg, the admonition that help comes only from God, and then advises him to spend time in solitude and meditation, leave his life of dissipation, and seek out the brotherhood in the capital. Pierre, now full of hope, determines to follow the old man's advice. Later he discovers that his companion was Osip Bazdyev, one of the best-known Freemasons in Russia.

When Pierre reaches Petersburg, he goes into seclusion and spends his time reading *The Imitation of Christ* by Thomas à Kempis and comes to believe in the perfectability of man and the possibility of brotherhood. Soon he receives a visit from Count Villarsky and is invited to join the Masons. He then is taken to a large house where he undergoes initiation rites. The next day he spends time meditating on the symbols of Freemasonry and planning to visit his estates in the region of Kiev in order to assist his peasants. He is interrupted by a visit from Vassily Kuragin, who insists on Ellen's innocence and tells him that the whole thing was a simple misunderstanding. He begs Pierre to ask Ellen to come back and threatens him with disfavor at court if he refuses to do so. Pierre, however, is determined to leave his old life behind and orders Kuragin to leave his house at once.

While the duel with Dolohov is soon forgotten, the breakup of Pierre's marriage harms his reputation in society, while Ellen is viewed sympathetically, especially as her father spreads the word that Pierre is of unsound mind. Near the end of 1806, word comes of Napoleon's defeat of the Prussians at Jena and Auerstadt and renewed hostilities between France and Russia. Boris Drubetskoy returns from the Prussian front a changed man; he has put his childish affection for Natasha Rostov behind him and is concerned with nothing but making a good impression on those who can assist in his advancement in the military and in society. At a party hosted by Anna Scherer,

he is introduced to the company and Ellen spends the evening flirting with him. She invites him to visit her at home, and he soon is spending most of his time in her company.

As the war draws closer to Russia proper, old Prince Bolkonsky is brought back into service to help equip the militias. He is often away from home visiting the troops, leaving Marya and Mademoiselle Bourienne to care for the infant Prince Nicolay. Andrey, meanwhile, establishes himself on an estate turned over to him by his father. He has no desire for active military service after his near brush with death at Austerlitz and instead serves under his father in obtaining requisitions. In February 1807, word arrives of a great victory over Napoleon at Eylau (the report was naturally exaggerated; the battle was in fact inconclusive). Andrey longs to return to the army, but is reluctant to do so because the baby is sick. Shortly after receiving a long, sarcastic letter from a friend in the diplomatic corps describing the chaotic state of matters on the front, Andrey is relieved to see his young son's fever break.

When Pierre arrives in Kiev, he immediately announces his intention of liberating his serfs and providing for their proper medical care and education. They are delighted, but his stewards, who had been deriving considerable income from embezzling from the estate, feared that they might lose their source of easy income. Pierre knows that all of his extensive income is being spent in one way or another, but dreads having to give his attention to matters of business, which he loathes. As a result, the head steward confuses him and continues to do what is beneficial to himself. Pierre, meanwhile, gets involved in the usual round of parties and feels guilty for not upholding many of the basic principles of Freemasonry. As he visits his many estates on the way back to Petersburg, he sees happy, thriving peasants in villages teeming with new construction, but does not realize that these are little more than Potemkin villages, designed by the steward to put on a good show for the landlord, while the serfs are worse off than ever and have no chance of gaining their freedom.

Before going home, Pierre stops to visit Andrey Bolkonsky. Pierre is anxious to tell his friend about all the changes in his life, but Andrey seems distant and preoccupied. He gives Pierre a tour of the estate, they engage in a long argument about what constitutes a good life, and after dinner they return to Prince Bolkonsky's house. On the way, Pierre tries to convince Andrey to join the Freemasons and they discuss life after death. Though he gives no outward sign, Andrey is impressed by what he hears and considers his conversation with Pierre the beginning of a new life for him. When they arrive, Andrey's father is not yet home and Marya is meeting with two of "God's folk," pilgrims to whom she provides support. The two speak of miracles they have witnessed, but Andrey mocks them and Pierre is skeptical but kind. When old Nicolay Bolkonsky arrives, he and Pierre are soon locked in an argument about whether a utopia without war can ever be achieved. Pierre, who is well-received by the entire household, feels more at home and happier than he has in many days.

On the other hand, Nicolay Rostov, upon returning to his regiment, feels just as much at home as he did during his visit with his family. He is determined to live a better life and to repay his parents for the shameful debt he had incurred to Dolohov. Nicolay's regiment arrives at the front too late for the battle of Eylau, thus suffers few casualties, but loses many men to hunger and disease. During this time of privation and inactivity, Nicolay's friendship with Denisov deepens. One night matters get so desperate that Denisov intercepts a transport carrying provisions to another division and diverts it for his own men. The next day the colonel of the regiment tells Denisov to make things right with the commissariat; he expects that this will be a simple task, but is shocked to find that he is to be court-martialled for brigandage. Apparently the commissioner was an old enemy and Denisov had beaten him up for starving his troops. Before going on trial, however, he suffers a leg wound in a skirmish and is admitted to the hospital. When Nicolay goes to visit him six weeks later,

he finds that the hospital is infested with typhus. All Denisov can think about is his quarrel with the commissariat, though his friends try to convince him to petition the Tsar for pardon. This he finally does, sending the letter with Nicolay when he leaves the hospital.

Nicolay then carries the petition to the Tsar, who is at Tilsit to meet with Napoleon. Boris Drubetskoy is there as well in his capacity as aide to a high official. Boris is one of the fortunate few to observe the momentous meeting between the two great men, and Nicolay arrives later that evening, shocked to find that the French are now friends rather than foes (the Peace of Tilsit was an agreement by which Alexander allowed Napoleon free rein in the West while Napoleon promised not to interfere with Alexander's ambitions in the East). Nicolay explains Denisov's predicament, but Boris advises him not to deliver the petition to the Tsar, who does not look favorably on such efforts. Alexander is much occupied concluding his business with Napoleon, but the next day as Nicolay walks the streets of Tilsit, he passes the house where the Tsar is staying and decides to deliver the petition himself. He is nearly turned away, but meets a general known to him and asks him to give the petition to the Tsar. He does so, though Alexander refuses to act on it, but Nicolay is thrilled to set eyes on his hero in the flesh, after which he witnesses the ceremonial meeting of the two Emperors in the center of town. Yet he is disgusted that his hero is treating as a friend the man who has been the cause of so much suffering and death.

PART SIX

By 1809, relations between Napoleon and Alexander are so close that rumors begin to spread that the French Emperor will marry Alexander's sister. Andrey Bolkonsky is enjoying the time of peace, carrying out effectively the reforms on his estates that Pierre had attempted without success, including freeing his serfs, and reading extensively. He is convinced that the meaningful portion of his life is over. While Andrey is visiting an estate belonging to his young son, he stops in to see Ilya Rostov. As he arrives, he sees Natasha and some other girls running about and wonders at the reason for her happiness. That night he hears her at her bedroom window, marveling at the beauty of the moon, and suddenly his life doesn't feel so meaningless anymore. After another visit to the Rostovs in June, he decides to reenter active life and perhaps even to rejoin the army.

That August Andrey goes to Petersburg, but is given the cold shoulder by the Tsar, who is still upset that he left the army after recovering from his wound. He brings with him a paper on reforming the army and presents it to the Minister of War. The Minister does not like Andrey's paper because it borrows heavily from the organization used by the French army, but appoints Andrey to the Committee on Army Regulations anyway, though without salary. While waiting for the work of the committee to begin, he attends a party and meets Speransky, the Tsar's Secretary of State and chief adviser in initiating major reforms in Russia. The great man recognizes Andrey as a fellow supporter of reform and invites him to a private meeting at his home the following Wednesday. Andrey soon comes to admire Speransky as the perfect exemplar of the man of reason, though he is disturbed by the fact that the Secretary of State seems to look down on everyone else. As they grow closer, Speransky not only assures that Andrey plays a major role on the Committee on Army Regulations, but also puts him in charge of the group revising the legal code along Napoleonic lines.

By this time Pierre has been involved in the Masons for more than a year, and he has given himself energetically to the good works of the order, devoting large amounts of money to supporting the poorhouse founded by the Freemasons in Petersburg. He is beginning to have doubts, however, largely because so many of his brother Masons give little attention or commitment to the principles

of the fraternity and seem to care nothing about helping others. He also realizes that he continues to pursue the vices he hoped to escape, strong drink among them. In order to seek answers, Pierre goes abroad and delves into the mysteries of Freemasonry. When he returns, he gathers the Masons in the Petersburg brotherhood and delivers a speech, encouraging them to seek out men of character and virtue and train them to influence the world, not by overthrowing governments, but to be a sort of universal shadow government that transcends state boundaries. The brothers find his speech distasteful, smacking as it does of the strategy of the Illuminati. This rejection throws Pierre into a fit of depression. He seeks counsel from Osip Bazdyev, who tells him that personal transformation must precede all other Masonic goals and that he must not separate himself from the Petersburg brotherhood. Meanwhile, the Kuragins are pressuring him to forgive Ellen and take her back, which he does on the basis of Masonic principles.

Ellen soon begins hosting salons at which the highest members of the Napoleonic faction gather to discuss the affairs of the day. She gains a reputation for beauty, charm, and wit, though Pierre is fully aware that she is totally lacking in the last of these. He cares nothing for her soirees and usually remains in the background, rarely participating in the conversation. Among the regular attendees is Boris Drubetskoy, who grows very close to Ellen. Pierre, still smarting from his humiliation three years earlier, decides to believe no ill of his wife, especially since they are living in a celibate relationship. Despite the fact that he sponsors Boris for membership in the Freemasons, he dislikes the man and is suspicious of his motives. A series of dreams, however, convinces him that he should not only accept Boris with kindness, but also live with his wife as a husband should.

During the previous two years, the financial situation of the Rostovs has only gotten worse because of the poor management by the Count. He decides to move to Petersburg and take a government post in order to make some money. While they are in the capital, Alphonse Berg makes a marriage proposal to Vera, the Count's oldest daughter, which she accepts. Because of his embarrassing financial circumstances, the Count is uncertain what to give as a dowry for Vera, but finally blurts out to Berg that he will offer twenty thousand roubles plus a note for eighty thousand more, a sum which he can ill afford to pay.

Natasha, meanwhile, has reached the age of sixteen, the time when her childish "engagement" to Boris Drubetskoy was supposed to be fulfilled. She had not seen him for the last four years and was fairly certain that he had long forgotten their arrangement. When the family comes to Petersburg, however, he begins to visit them regularly, intending to tell Natasha that their old promises should not be considered binding, but nonetheless becoming increasingly attracted to the girl who is now a lovely young lady. One night Natasha asks her mother about Boris, whom she likes very much. The Countess tells her that she cannot marry him because they are both poor, he undoubtedly has his eye on a rich young woman, and Natasha does not love him. Natasha reluctantly agrees, and the next day the Countess tells Boris to stop visiting the family.

A grand ball is given in the capital by a "grand personage" on December 31, 1809. The Tsar is expected to attend, and everyone who is anyone in Petersburg is looking forward to the occasion. This is Natasha's first ball, and she is excited to the point of distraction. As she looks around the room, she recognizes Pierre and Ellen, her cousin Boris, and takes special note of Andrey Bolkonsky. She also sees for the first time Anatole Kuragin and Marya Bolkonsky. Soon the Tsar arrives, and all attention is turned toward him. As the dancing begins, Natasha wonders if anyone will ask her to dance, but at the prompting of Pierre, Andrey chooses her for a waltz. Both are exceptional dancers, and are intoxicated by the thrill of the experience. Boris asks her to dance next, and after that many others keep her occupied throughout the evening. By the end of the night, Andrey is thinking of Natasha as his future wife.

The next day Andrey hears of a speech given by the Tsar in which he promises all sorts of constitutional reforms, but for some reason he is uninterested; after all, how will such things really affect his happiness. That evening he is to dine with Speransky, but he is no longer enthusiastic about it. He goes anyway, but finds it excessively boring and pointless. On the following day he visits the Rostovs, is invited to dinner, and listens to Natasha sing, which fills him with a rapture he has not known in many years. He is falling in love with her without even realizing it.

One day Adolphe Berg calls on Pierre and invites him to dinner at the home he has just bought for his new wife. Ellen had refused the invitation, but Pierre accepts it. Berg is largely interested in social climbing, but he and his wife have very different ideas about how to entertain. What results is a dinner party just like every other one in Petersburg. The Rostovs are among the company, and Pierre notices that Natasha seems out of sorts. All that changes when Andrey arrives, at which point she lights up with an inner glow that brings out her beauty. When he sees the change in Andrey, he realizes that something is going on. Soon Vera is probing Andrey, trying to get him to talk about Natasha, but he claims to know little of her, but then pulls Pierre aside and confesses his love for her. When he visits the Rostovs the following day, he spends all his time with Natasha. That night she confides in her mother that she is both excited and afraid and wonders if this is what true love feels like. Andrey then visits Pierre, who assures him that Natasha loves him and encourages him to marry her. Pierre, however, feels nothing but depression when he compares his friend's happiness to his own misery.

The problem is that Andrey desires his father's consent to marry and knows that the old man is unlikely to give it because the Rostovs are of a lower social standing and have little fortune. Prince Bolkonsky argues against the match, but, seeing that his son is determined, insists that he wait a year to recover his health and make sure that he knows his own mind. Andrey reluctantly agrees. For three weeks, Andrey does not appear at the Rostov home and Natasha is overcome with grief and doubt. Finally Andrey appears and asks the Countess for Natasha's hand in marriage, specifying that the marriage cannot occur for a year. Natasha readily accepts Andrey's offer, but is terribly disappointed that she will have to wait an entire year. He tells her furthermore that their engagement will be kept secret, and that she is free to change her mind in the intervening time if she decides that she prefers someone else. In the days that follow they come to know one another more deeply, and Andrey confides his secret to Pierre, telling Natasha that, should she ever need help when he is away, to seek out Pierre and no one else. Afterwards Andrey embarks on a European tour intended to improve his health.

Meanwhile, old Nicolay Bolkonsky is growing feebler by the day, more than ever dependent on the care of his daughter Marya, whom he treats abominably. She responds with self-sacrificing love and forgiveness. She has heard rumors of Andrey's engagement to Natasha, but she cannot believe them, nor does she think the match a suitable one. Six months later she receives a letter from Andrey confirming the rumors and expressing his delight in his engagement to Natasha. He begs her to persuade their father to shorten the time to the marriage from a year to nine months. The old man scoffs at the idea and jokes that perhaps he will marry Mademoiselle Bourienne before he dies. Depressed by all the folly she sees around her, Marya is more than ever convinced that happiness is only to be found in heaven. She almost decides to adopt the life of a wandering pilgrim, but cannot stand the thought of leaving her father and her young nephew.

PART SEVEN

By 1809 Nicolay Rostov is the commander of the squadron formerly headed by Denisov. In 1810 he hears of Natasha's engagement to Andrey Bolkonsky and receives a letter from his mother begging him to come home because they are in desperate financial straits. He has no desire to leave his regiment, but can think of no sufficient reason to ignore her request, so he asks permission to go home. Sonya is as much in love with him as ever, which makes him feel guilty, and Natasha is quite content to wait for her marriage, which Nicolay cannot fathom. His mother asks Nicolay to look into the business of the estate, but he can't make heads or tails of it and soon gives up, devoting his time to hunting instead.

On the morning of September 15th, Nicolay and his friends decide to hunt a family of wolves that have settled near the estate. When Natasha and young Petya find out about it, they beg to be allowed to come along. Ilya Rostov joins them, though he is not enthusiastic about hunting, and Nicolay places him in a spot where he is likely to see little action. To his great surprise, the wolf merges from the forest and heads straight for him, then vanishes into the bushes. Nicolay, elsewhere, is so anxious to be the one to kill the wolf that he is actually praying that God would send it his way. Soon an old wolf appears, but Nicolay's dogs are at first unable to surround it. Before long Nicolay's huntsman emerges from a copse and secures the wolf, which they tie up and bring back to the rest of the company. They then go off after a fox, but soon are involved in a dispute with the huntsman of a neighbor named Ilagin, who had taken the fox after the Rostov hounds had captured it. Nicolay's huntsman retrieves the fox, and when Nicolay goes to confront Ilagin, he finds him courteous and apologetic. Ilagin then invites Nicolay and his companions to hunt hares on his preserve. After a wild chase, Nicolay's uncle's dog catches the hare, and he invites Nicolay, Natasha, and Petya to his home for the evening. He lives in a simple, rustic house, but they delight in the food prepared by his housekeeper and the music they share in afterwards as the uncle plays and Natasha dances.

Count Ilya Rostov, though he has stepped away from his public responsibilities, still maintains an extensive household and land holdings that he can ill afford. As far as his wife is concerned, the only way to escape from their financial troubles is to marry Nicolay to a wealthy heiress; the one she has in mind is Julie Karagin, the daughter of one of her friends. She writes to Madame Karagin in Moscow proposing the match, and the older woman invites Nicolay to come for a visit, which he declines. He wants to marry for love and realizes that Sonya would make him far happier than Julie, whom he hardly knows. Meanwhile, Andrey extends his stay in Italy, causing Natasha to become increasingly depressed.

By Christmas she is becoming decidedly impatient, and in her boredom can find little to do outside of annoying the servants with senseless tasks. One evening Nicolay, Natasha, and Sonya reminisce about their childhood experiences and then move on to talk about whether people live other lives before or after the ones they are in now. Natasha sings, captivating everyone, and soon the mummings arrive. The young people of the house dress up and join them, and all climb into sleighs and go to entertain a neighbor, traveling through snow-covered fields in the bright moonlight. All have a wonderful time at the neighbor's house, and Nicolay sees Sonya, beautiful and effervescent, as he has never seen her before. Near the close of the evening, he gets her by herself and kisses her, which to them is a sign of future matrimonial bliss. When Nicolay tells his mother of his intention to marry Sonya, however, she says she cannot approve of such a match because Sonya has no fortune. Nicolay cannot go back on his word to Sonya, and his father, who has squandered the family fortune through mismanagement, has not the heart to press the matter.

Nicolay then leaves for his regiment, with unhappiness behind him on all fronts. The countess falls ill, and Count Rostov goes to Moscow to sell some properties, taking Sonya and Natasha with him.

PART EIGHT

The engagement of Andrey and Natasha, occurring at about the same time as the death of his mentor, the old Freemason, has a strange effect on Pierre. He no longer is interested in the life of self-improvement promoted by the Masonic order, nor does he care about serving at court. He returns to his earlier life of dissipation, earning him harsh criticism from his wife. Leaving Ellen in the capital, he returns to Moscow, the only place where he is truly comfortable. He sees nothing around him but hypocrisy, and tries unsuccessfully to drown his sorrows in wine distract himself with pleasures.

At about the same time, Prince Nicolay Bolkonsky and his daughter Marya move to Moscow. The old Prince, despite his failing health and memory, is widely respected in Moscow society, but life is difficult for Marya, who misses the country, where she can find solitude and spend time with her religious friends. She has no interest in society and has given up all hope of marriage, especially since her father chases away any men who show the slightest interest in her. She also has no friends in Moscow; she can no longer trust Mademoiselle Bourienne, and Julie Karagin, now an heiress, is preoccupied with a whirlwind of balls and parties. Besides all this, her father treats her abominably while becoming increasingly intimate with Mademoiselle Bourienne. When she convinces him to see a French doctor, he accuses the man of being a spy for Napoleon, then blames Marya for letting him into the house and demands that she leave and live elsewhere. That night a small company gathers for dinner, and afterwards Pierre draws Marya aside and points out that Boris Drubetsky has been paying her a lot of attention; he knows that he has been doing the same to Julie Karagin and suggests that he is motivated by a desire to marry a rich woman. Marya is tempted to pour out her sorrows to the kindly Pierre, but instead she changes the subject and asks him what he thinks of Natasha Rostov, her brother's fiancée.

Pierre was not wrong about Boris; he had indeed come to Moscow to marry an heiress. Both Julie and Marya are very rich, very plain, and somewhat beyond the usual age for marriage. He finds that he is unable to attract Marya's attention, but that, by pretending to share in her melancholy spirit, he deepens his relationship with Julie. Every day he goes to the Karagin house intending to propose to her, but keeps putting it off. She finally grows impatient and begins to flirt with Anatole Kuragin. This is more than Boris can stand, and shortly before ending his leave and returning to the army he makes an offer of marriage and is joyfully accepted.

The Rostovs arrive in Moscow with a busy agenda in mind. The Count needs to sell several of his estates, buy wedding clothes for Natasha, and introduce the family to old Prince Bolkonsky. Not only that, but Andrey is expected momentarily. The next day the old Count and Natasha go to visit Bolkonsky, he with great trepidation and she with excitement. Prince Bolkonsky refuses to see them, but Marya invites them in, though she is predisposed to dislike Natasha out of jealousy for her brother's affection. Natasha is left alone with Marya and Mlle. Bourienne and the conversation is exceedingly awkward; because Marya is so quiet, Natasha misunderstands her reserve for aloofness and arrogance. To make matters worse, Prince Bolkonsky barges in still wearing his nightclothes and is extremely rude to Natasha. When the Rostovs return home from this disaster, Natasha breaks down in tears. She longs for Andrey to return and make everything right.

That night they go to the opera, but Natasha can barely pay any attention to it. She sees many people she knows and is captivated by the beauty of Ellen Bezuhov, who is dressed in such a way

as to flaunt her many assets. Soon Anatole Kuragin enters his sister's box and begins asking Ellen and Dolohov about Natasha, who is in the box next to them. During intermission, Boris visits the Rostov box to invite them to the wedding and Pierre stops in to talk to Natasha. During the second intermission Ellen asks to be introduced to the Rostov girls and invites Natasha to sit in their box for the third act. During this whole time, Anatole never ceases to stare at Natasha. After act three Ellen introduces Anatole to Natasha. His boldness disturbs her and she feels somehow uncomfortable in his presence. She then returns to her family's box, but cannot stop thinking about Anatole. When she gets home that night, she feels ashamed, though she is not quite sure why, and wonders whether her thoughts of Kuragin have spoiled her love for Andrey.

Anatole Kuragin is in Moscow because his father got tired of his free-spending ways and endless debts in Petersburg. He orders him to marry an heiress, with Marya Bolkonsky and Julie Karagin being the prime targets. In Moscow he continues his loose living, drinking, flirting, and conducting affairs with gypsies and actresses. He avoids the heiresses, not only because they are unattractive, but also because he had contracted a secret marriage in Poland two years earlier to a girl whom he had promptly abandoned. He looks forward to a flirtation with Natasha, however. Natasha, meanwhile, is in a state of confusion because of her rude treatment at the hands of Andrey's father and sister and her uncomfortable experience with Anatole at the opera. When Anatole's sister Ellen appears to invite her to dinner, interrupting her while she is in the middle of trying on new dresses, she has no idea that Anatole has set up the entire affair. Natasha innocently accepts the invitation.

When Count Rostov takes his daughters to Ellen Bezuхов's party, he is disappointed to see that Pierre is not present and that most of the guests are notorious for their licentious lifestyles. He tries to extricate his daughters as soon as possible, but Ellen will not hear of it, and soon Anatole is dancing with Natasha and telling her how much he loves her. She warns him that she is betrothed to another, but he cares nothing for that and later gets her alone and kisses her passionately. The Rostovs take their leave shortly thereafter, but Natasha is unable to sleep, wondering if she can possibly love two men at the same time. Meanwhile Marya Ahrosimov visits Prince Bolkonsky to try to get him to accept his son's marriage to Natasha, but he refuses. She then advises Natasha to leave Moscow, go back home, and leave Andrey to settle the matter with his father alone. Andrey's sister Marya, however, writes a letter of apology to Natasha, expressing her support for the upcoming marriage and trying to excuse her father's rude behavior as a result of his age and infirmity.

While she is considering how to answer Marya's letter, Natasha receives a missive from Anatole expressing his love in the most flowery terms possible, though unknown to her the letter had been written for him by Dolohov. He proposes that they elope, and Natasha is so confused by her situation that she determines to go with him. That night Natasha sleeps, fully dressed, on the sofa. Sonya gets home, sees the letter on the table next to her, and is horrified that her cousin has fallen for such a scoundrel as Anatole. Natasha tries to explain how she could fall so deeply in love in only three days, but concludes that Sonya, having never felt such strong emotion, cannot possibly understand. Sonya threatens to tell what she has learned and warns that Anatole must have dishonorable reasons for not conducting his courtship openly. Natasha, however, refuses to listen, Sonya rushes out of the room in tears, and Natasha writes a letter to Marya Bolkonsky breaking off her engagement to Andrey. In the days that follow, Natasha behaves so strangely that Sonya is convinced she is planning to run off with Anatole, so she determines to keep an eye on her friend, even if she has to stay up every night until Count Rostov returns.

The entire elopement is planned by Dolohov, and Natasha is to meet Anatole by the garden gate that very night at ten. Dolohov had even arranged for a defrocked priest living some distance

from Moscow to marry the couple, after which they would go abroad. At the last minute Dolohov tries to talk his friend out of committing bigamy, which is a criminal offense, but Anatole insists that no one will ever find out about his Polish bride. They leave for Moscow in high spirits, but when they arrive at the home where the Rostovs are staying, they are met by a huge groom who invites Anatole inside. Dolohov realizes that the game is up and drags Anatole away just before the gates close behind him. Sonya clearly had confessed everything to Marya Ahrosimov, who had acted expeditiously to save her young friend. She then severely rebukes Natasha for her foolishness and determines that the Count will be told nothing of the affair. When he returns, he is told that Natasha has been sick, and though he suspects that something strange has occurred, he asks no questions.

When Pierre gets home, however, Marya Ahrosimov summons him and tells him the whole story, including Ellen's role in the affair. Pierre, knowing of Anatole's Polish marriage, is furious with him and cannot believe that Natasha would do something so stupid. Pierre, who has always been fond of Natasha, is now convinced that all women are like his own wife, unable to be trusted. Marya begs him to get Anatole out of Moscow before Count Rostov finds out what has happened and challenges him to a duel. While Pierre is driving all over Moscow in search of Anatole, the rake is plotting with Dolohov how to finish what he has started with Natasha. The two promptly enlist Ellen's aid, which is where Pierre finally catches up to him. He drags him bodily into his room and angrily insists that he turn over any letters he has from Natasha, that he leave Moscow immediately, and that he never speak to anyone of what occurred (though rumors of the elopement have by this time spread all over the city). Amazingly, Anatole demands that Pierre apologize for his harsh words. Pierre does so, gives him money, and the next day Anatole departs for Petersburg.

When Pierre returns to Marya Ahrosimov's house to report on his meeting with Anatole, he finds that Natasha, in her despair, has taken arsenic and is very ill. Everywhere he goes Pierre hears gossip about Anatole and Natasha and does his best to squash the rumors. Old Prince Bolkonsky, meanwhile, could not be more pleased that his son has been delivered from an entanglement that he considered beneath him. A few days later, Andrey arrives in Moscow and his father tells him all that has happened, with considerable creative elaboration. Andrey puts on a brave face, but Pierre realizes how much this hurts him. To take his mind off his troubles, Andrey gets into an animated conversation about his old friend Speransky, who has just fallen from favor after being accused of consorting with Napoleon. Later Andrey takes Pierre aside and gives him the letters he has from Natasha, asking him to return them and never mention her name in his presence again. When he takes the letters to Natasha, she begs him to ask Andrey to forgive her, though she knows that they can never return to their prior relationship. Pierre feels terribly sorry for her and tells her that if she ever needs a friend to talk to or to turn to for help, he will always be ready to assist. She breaks down in tears and sobs out that she is undeserving of his friendship and that her life is over. Much to the surprise of both of them, Pierre insists that if he were free, he would ask for her hand at that very moment. Pierre rushes out of the house, his heart full of love for Natasha, and sees above him in the sky the comet of 1812, said to forebode all sorts of evil and tragedy.

PART NINE

In June of 1812, war breaks out again between France and its client states and the combined powers of the Quadruple Alliance as Napoleon leads his troops across the Niemen River into Russia. Tsar Alexander, though he is expecting a war, is woefully unprepared, and on the day of the invasion is attending a ball in his honor. Among those attending the ball are Ellen Bezuхов and Boris Drubetskoy. One of the Tsar's officers arrives in the middle of the ball to inform him of the French

invasion, after which he dashes off an angry letter to Napoleon, who has dared to enter Russian territory without even the courtesy of a declaration of war. He insists that he will never make peace as long as one armed French soldier is on Russian soil. Alexander sends one of his generals to convey the message to Napoleon, but he is treated very disrespectfully by the Emperor's underlings, and after four days of moving forward with the advancing French army is finally received by Napoleon in the very house from which Alexander had sent him on his mission. The French Emperor receives him angrily, does not allow him to get a word in edgewise, and insults Alexander at every opportunity, blaming him for the hostilities that Napoleon himself has initiated and threatening to wipe Russia off the map. After a dinner dominated by Napoleon's self-glorifying speech, the general is sent back to Alexander and the war begins.

After Andrey Bolkonsky leaves Moscow, he goes to Petersburg to find Anatole Kuragin but finds that, having been warned by Pierre that Andrey was looking for him, Anatole has enlisted in the army and is on his way to the front in Moldavia. In Petersburg Andrey encounters his old friend General Kutuzov, who gives him a position on his staff. The two then go off to join the army, which Kutuzov is to command. Andrey, sent by Kutuzov to assist Russia's Turkish allies, fully intends to challenge Anatole to a duel whenever he catches up with him, but finds that he has meanwhile returned to Russia. Andrey soon discovers that his military responsibilities help keep his mind off his troubles. He quickly becomes bored, however, and asks for a transfer to the Western front. On the way he stops at his father's home and finds that little has changed except that his little boy has grown taller. He has an argument with his father in which he blames the estrangement between the old man and Marya on Mademoiselle Bourienne and her insinuating and flirtatious ways. Old Prince Bolkonsky promptly throws his son out of the house. Before he leaves, Andrey consoles his sister, telling her that it is shameful for "scum" like Mademoiselle Bourienne and Anatole Kuragin to ruin the happiness of good people like themselves. Marya, however, tells him that he must learn to forgive.

As the Russian army retreats before Napoleon's forces in the Polish provinces of the Russian Empire, no one really believes that the French Emperor could really invade Russian proper. Andrey reports to the assignment given him by the Tsar, but Anatole still is nowhere to be found. When he arrives, Andrey travels throughout the camp to get an idea of the army's strengths and weaknesses. No clear chain of command exists, but the Tsar is obviously in charge. He is surrounded by many counselors, most of them foreign, who give him contradictory advice. Some told him to retreat to the security of Russian soil while others advocated a frontal attack; others took a compromise position, suggesting a tactical realignment of the Russian forces in their present position, while another group proposed opening peace negotiations; others advised clarifying the chain of command by appointing one general as commander-in-chief, but they could not agree on who that general should be, or whether the Tsar himself should take direct command of the army; by far the largest group, however, cared for none of these ideas, but simply occupied themselves with seeking as much advancement, profit, pleasure, and comfort as possible. The wisest, however, recognized that the mere presence of the Tsar in camp was the main cause of all the confusion and advised him to return to Moscow, taking his hangers-on with him, and devote his time to ruling the country and rousing patriotic spirit, leaving the army in the hands of a military man. Alexander in the end accepted the counsel of this final faction.

One night the Tsar invites Andrey to a meeting with other of his advisers. The conversation is based entirely on recently-received false intelligence about Napoleon's movements, and thus is of no value whatsoever despite the heated defenses the speakers give to their various proposals in their different languages. The only thing they have in common is their fear of Napoleon, whom they

view as practically omnipotent. Unable to tolerate such fatuous company any longer, Andrey asks the Tsar to send him to the front, where he can do some good by fighting.

Nicolay Rostov, back with the army, receives a letter from his parents explaining that Natasha has broken off her engagement to Andrey and is very ill. They beg him to come home again, but he insists that, with the outbreak of war, he cannot possibly do so. He assures Sonya of his love and promises to marry her as soon as the war is over. His squadron has not yet seen action, so they are thoroughly enjoying themselves in the Polish countryside. After a night of revelry they are awakened by a courier ordering them to advance, and soon they find themselves in the midst of a pitched battle. The infantrymen are put to flight by the French, but Nicolay leads his cavalry on a charge that routs the Frenchmen and yields several prisoners. His commander tells him he is a hero, he receives the St. George's Cross, but he suffers serious qualms because he was reluctant to kill the Frenchman after realizing that the young man was just as frightened as he was. He feels anything but heroic and wonders if heroism in war even exists.

When Countess Rostov receives word of Natasha's illness, she comes immediately to Moscow despite her weakened condition. A multitude of doctors are called in, but they are of little help because they disagree with one another; all they can manage to accomplish is to make the family believe that they are doing something to help Natasha. The Count even feels better because he is spending a fortune for all the drugs she is taking. Natasha's real problem is depression, but the love of her family and the routine of daily life soon put her on the road to recovery. Soon she feels better physically, but she finds it impossible to be happy, to laugh, or to sing because she can't stop thinking about how foolishly she has ruined her life. The only people who give her any pleasure by their company are her brother Petya and Pierre Bezuhov. She takes comfort in going to church and prays sincere prayers of repentance, asking for God's forgiveness. After submitting her life to God, she feels at peace for the first time in many days. Moscow is full of rumors, largely negative, about the war, but when Natasha goes to church to pray, her words are sincere and deeply-felt, for herself, for the soldiers, and for Mother Russia.

While Natasha is absorbed with her own troubles, Pierre thinks of little else but her; no longer is he obsessed with questions about the meaning of life. He develops a sense of destiny, abetted by a comment from a brother Mason that Napoleon, whose name could be made to add to 666, was the Beast of Revelation 13, and that his reign was fated to end in 1812, his forty-second year. After much trial and error, he also succeeds in getting a form of his name to add to the magic number, but has no idea at this point what that might mean. Natasha, obviously feeling better emotionally as well as physically, begins to sing again. Her brother Petya, now fifteen, is secretly planning to run away and join Nicolay in the cavalry. When Alexander issues a call for support of the war effort, Petya announces his intention to his parents, who absolutely refuse to consider the matter. Pierre, meanwhile, is so much in love with Natasha that he determines not to visit her family any more lest his secret be revealed. Petya goes to the Kremlin to see the Tsar the next day, but is almost crushed by the crowd. When he gets home, he tells his parents that he will run away if they don't let him enlist, and the old Count begins to search for a commission that will keep him out of danger as much as possible. When the nobles gather before the Tsar two days later, Pierre tries to argue that no plans for support are possible unless the true situation of the troops on both sides is known, he is shouted down by those who think it offensive to ask Alexander any questions at all. Pierre never gets his answers, but by the end of the day the merchants have pledged money and the nobles have agreed to provide and provision men for the defense of the country. The next day, Petya enlists in the hussars.

PART TEN

Tolstoy begins this part of the novel by repudiating the common explanations given by historians for the defeat of Napoleon in Russia - that Napoleon sought an early decisive encounter and thus was not worried about extended supply lines or getting caught in the Russian winter and that the Russian strategists deliberately led his army deeper into the country, retreating while burning everything as they went. The author insists that Napoleon attacked and the Russians resisted all the way, doing everything they could to avoid having to retreat. The fall of Smolensk largely occurs because of bickering among the Russian generals. After a costly battle, the inhabitants of the city burn it to the ground and flee to Moscow, thus inadvertently pursuing the strategy that leads to Napoleon's downfall.

After Andrey Bolkonsky leaves for the front, his father bitterly and unjustly blames Marya for their quarrel. Marya understands little of the significance of the war, but constantly worries about Andrey's safety. Soon Andrey sends a letter to his father advising him to take refuge in Moscow, since his estate is directly in Napoleon's line of march. Old Nicolay, however, his mind weakening, has no intention of going anywhere. He sends one of his servants to Smolensk for supplies, but the man is almost trapped in the burning city. While there he encounters Prince Andrey, who orders him to get his family safely to Moscow.

The Russian army continues to retreat through heat, drought, and dust. Crops are dying and cattle are starving. When his regiment passes the road leading to Bleak Hills, his father's estate, Andrey decides to ride over and see the place. He finds it broken down, stripped bare of crops and livestock, and deserted with the exception of a few servants and serfs. He orders those who remain to flee to another of the family's estates. Meanwhile Prince Bagration writes a letter to Alexander deploring the retreat from Smolensk, the burning of the city without a fight, and the incompetent leadership directing the army. The Tsar takes Bagration's advice and appoints Kutuzov as commander in chief of the entire Russian army, ending the divided leadership.

Society gatherings in Petersburg are of two minds about the war. Anna Pavlovna's circle despises the French, while Ellen Behuzov's salon admires Napoleon and expects peace negotiations to begin any day. Old Prince Vassily Kuragin, strangely, is part of both circles because of his friendship with Anna and because Ellen is his daughter, though he sometimes forgets to tailor his comments to the circle with which he is presently keeping company.

Napoleon continues to advance toward Moscow as the Russians retreat. He wants to engage in battle, but the Russian army is in no condition to do so. At one point the French capture one of Denisov's serfs, and Napoleon interrogates him personally. The man tells him that, should he go to battle within three days, he will surely win, but if the engagement is delayed beyond that, the outcome is uncertain.

Prince Nicolay Bolkonsky did not leave his estate at Bleak Hills willingly. He gathered the serfs into a militia and prepared to defend his home, but while he was drilling them he had a stroke, after which Marya and some servants moved him to Andrey's estate. Marya longs for his and her suffering to end and despises herself for such wishes. As the French army approaches, they prepare to move the old man to Moscow. As he lies in his delirious state, he speaks kindly to Marya for the first time she can remember, thanking her for her years of care and begging her forgiveness. He asks her to summon Andrey, but it is too late; he has another stroke and dies.

As preparations are made for Princess Marya to leave for Moscow, her steward finds the peasants on the estate uncooperative, refusing to gather carts and horses and insisting that they are staying behind, expecting good treatment from the French. Marya and Mademoiselle Bourienne put

their differences behind them in their shared grief over the death of Prince Bolkonsky, and Marya orders that the emergency store of grain be distributed to the starving peasants. They refuse the gift, however, determined to stay and trust to French promises, and still insist that no horses or carts are to be found. Shortly thereafter Marya's encounter with the peasants, Nicolay Rostov rides into the town looking for supplies for the army. Marya's steward asks for his help to get the family to Moscow, since the serfs are now trying to prevent them from leaving the estate. Nicolay, impressed by Marya's nobility, offers to escort her safely off the estate. He quickly intimidates the peasants, and within two hours they have carts and horses ready for the family's journey. Though their acquaintance has lasted only a matter of hours, Marya and Nicolay have fallen in love. What, Nicolay wonders, is he to do about Sonya?

Once Kutuzov receives the appointment as commander in chief, he immediately summons his old aide-de-camp, Andrey Bolkonsky. When Andrey goes to meet him, he finds that Denisov is waiting to see the general as well. Denisov explains to Andrey that he has devised a plan to defeat the French; he proposes that, instead of a frontal assault, they should use partisans to attack the overextended French lines farther back and seek to cut off their communications. When Kutuzov arrives he expresses his condolences for the death of Andrey's father. He then listens to Denisov's proposal and is impressed with it. Andrey asks to be allowed to return to his regiment rather than serving on the commander's staff, and Kutuzov agrees, assuring him that the war will be won only by time and patience.

The closer Napoleon gets to Moscow, the more frivolous the behavior of the society becomes. The town is full of the latest gossip, much of it surrounding the Rostov and Bolkonsky families. Pierre, who is financing a regiment, wonders whether he should join it and enter the fray personally. He decides not to join the army, but is forced to sell one of his estates in order to provision the regiment. Meanwhile, most of the women, including Marya Bolkonsky and Julie Drubetskoy, leave Moscow out of fear of the French; the Rostovs remain, however, hoping for the return of young Petya. When Pierre sees a crowd flogging a poor French cook, however, he changes his mind and decides to enlist, feeling that some sacrifice is demanded of him, though he knows not what it might be.

On August 26, 1812, the Russian army engaged Napoleon's troops at Borodino, about seventy miles from Moscow. The encounter made no sense from the perspective of either commander, since both lost enormous numbers of soldiers, the French were drawn deeper into Russia, and the French "victory," if it could be called that, opened the way to Moscow. Tolstoy debunks the historical analysis of the battle, arguing that it was in reality the result of blundering on both sides rather than well-thought-out strategy.

Prior to the battle, Pierre travels in search of Kutuzov. On the way he encounters a procession in which soldiers and peasants and beseeching the Holy Mother of Smolensk, an icon, for success in the battle. There Pierre encounters Boris Drubetskoy and asks him to show him the positions of the troops. Boris tells him that the left flank, which is the weak spot in the French array and is bound to bear the brunt of Napoleon's assault, is under the command of Andrey Bolkonsky. Pierre is dismayed to discover that Boris' only real concern is the personal advancement he stands to gain from the coming battle. He also encounters Dolohov, who is pledging to give his life for his country and asks Kutuzov to use him however he sees fit. He then turns to Pierre and asks his forgiveness for his earlier offense in seducing his wife.

Andrey, meanwhile, thinks of the approaching battle and meditates on the reality of death. He considers those matters that to him had been of such great import - his love for Natasha, the death of his father, even his patriotic zeal for Mother Russia - and wonders whether they mean anything

at all. He is interrupted by the arrival of Pierre, whom he treats rudely because he reminds him of all he has left behind in Moscow. They discuss the state of the Russian army, and Andrey argues that victory has little to do with numbers, positioning, or strategy, but depends largely on the spirit and morale of the troops. On this basis Andrey is confident of success. He further asserts that they should take no prisoners, but kill the enemy at every opportunity, insisting that playing at war is the greatest evil; after all, if soldiers really saw war as a life-and-death matter, they would be reluctant to go to war in the first place except for the most worthy of causes. After Pierre leaves, Andrey cannot take his mind off Natasha.

On the day before the Battle of Borodino, Napoleon receives a large portrait of his one-year-old son, known as the King of Rome, from his wife, the daughter of the Austrian Emperor. He spends the day inspecting his troops and issuing instructions for the battle. As it turned out, not one of the instructions was capable of being carried out, largely because they made no sense, and during the actual battle, Napoleon was too far away to give additional commands and was plagued by a bad cold (Tolstoy clearly was skeptical of Napoleon's alleged military genius).

On the morning of the battle Pierre rises early to watch the spectacle from a nearby hill. After a time he rides down the hill, curious to see the battle from a closer vantage point. Unaware of what he is doing, he gallops right into the heat of battle and his horse is wounded in the process. He miraculously avoids the bullets and cannonballs flying all around, and mostly succeeds in getting in the way of the Russian soldiers who are trying to do their jobs. He finds himself among a company of artillery, who are amazed at his lack of fear and soon are joking with him as he watches them exchange fire with the French. Then a cannonball lands near Pierre and renders him temporarily unconscious. When he comes to his senses, he is terrified by the smoke, noise, blood, and wounded and dead soldiers all around him. He can make nothing of the chaos, and at one point comes face to face with a French soldier but doesn't know what to do about it.

As the day progresses, the Russians stand firm against the French assault while Napoleon's generals send a steady stream of messengers begging for reinforcements. Kutuzov, meanwhile, decides to launch an attack the next morning. Andrey's regiment is being held in reserve, but is being bombarded with heavy artillery fire, creating a situation where they have not fired a single bullet, yet are being shredded by the French cannonade. A grenade falls a few feet from Andrey, and when it explodes he is seriously wounded in the thigh and stomach. His soldiers carry him to the hospital tent, which is filled with bloody bodies and the screams of the wounded. On the table next to him lies Anatole Kuragin, whose leg has just been amputated. Now, face to face with the man he has hunted for so long with murder in his heart, he feels love and pity for Anatole, but fears he has learned too late the lesson his sister sought to teach him.

By the time the battle is over, Napoleon has lost a fourth of his army and the Russians have lost half of theirs, but have stood firm, yielding no ground to the French army. The result of all that bloodshed was therefore inconclusive, a stalemate in which both armies suffered horrific losses. Kutuzov may have won a moral victory, but the Russians continued to retreat toward Moscow, pursued by the French, with Napoleon traveling a road that would lead ultimately to his downfall.

PART ELEVEN

Tolstoy begins this part of the novel by comparing the work of the historian to integral calculus, in which one adds up an infinite number of infinitesimally small actions to gain a true picture of historical events. Historians, however, tend to concentrate on important individuals and

major events, relying on these alone to explain history. Such people and events surrounded Napoleon's invasion of Russia in 1812.

After Borodino, the French army advances toward Moscow, occupying the city as the Russians abandon it, an army too badly damaged to offer resistance. Thus the decision to retreat before the advancing French army was not a strategic move on the part of Kutuzov, but a matter of necessity. He nonetheless swears that Napoleon's troops will eat horseflesh before the invasion is over. What happens in Moscow - the abandonment and burning of the city - is no different from what had been happening throughout the French invasion, namely, that the aristocrats retreated with their goods as the French approached, while the peasants then burned everything that remained. These common people, not the generals, were the ones who saved Russia from the French Emperor.

Ellen Bezuhov, ever the survivor, has busied herself by forming alliances with powerful men, but soon faces the problem that two such men appear in Petersburg at the same time demanding her attentions. She openly flirts with both of them, then converts to Catholicism in order to seek a divorce from Pierre. Soon she attempts to maneuver each of them into a proposal of marriage. All of Petersburg society then begins to debate which of the two she should accept, seeming to forget rather conveniently that she is still married to Pierre. Ellen's mother, however, consults an Orthodox priest who tells her that no legal marriage may be contracted while the original spouse still lives, even if a divorce is granted. Ellen ignores her, makes plans to marry the younger of the two suitors, and writes a letter to Pierre insisting that he obtain a divorce, though he is at Borodino when the letter is delivered to his house. When the battle is over, Pierre is shocked by the blood and suffering but impressed with the simple bravery of the soldiers, who unlike himself, seem to know precisely who they are. After staggering around the battlefield for some time, he returns to Moscow, and on the way learns of the deaths of Anatole and Prince Andrey.

In Moscow Pierre hears of his wife's escapades and finds the city in chaos in light of the impending French occupation. No one knows whether or not the city is to be defended except the authorities, who are busy spreading disinformation. The governor advises Pierre to leave Moscow at once, but instead he disappears so completely that, until the occupation is over, no one knows where he is. The Rostovs, meanwhile, only succeed in leaving Moscow the day before the French arrive because Sonya alone among them has the wit to make preparations and pack their goods. As they prepare to leave, Natasha invites the wounded soldiers who are returning to Moscow to use their house. One of them is Andrey Bolkonsky, who is not dead after all, though the members of the family are not aware of his presence. The Rostovs pack thirty wagons full of their most valuable goods, but just before they leave the Count, over his wife's objections, tells the servants to unload some of the wagons to make room to evacuate the wounded who can travel from the city before the French arrive. Natasha eagerly seconds the idea, and soon all the wagons are unloaded and the goods placed in storage so as to accommodate as many wounded men as possible. As the wagons pull out, Sonya discovers that one of them contains the dying Prince Andrey and immediately informs the old Countess, though the two decide not to tell Natasha.

On the way out of the city Natasha sees Pierre dressed like a coachman and calls him to her, but he tells her that he intends to remain in Moscow. He has spent the last two days living in the deserted hovel of his mentor from the Freemasons, where he has gone to sort the old man's books. Hearing that the peasants were gathering for a battle on the following day, he obtains peasant dress and a pistol, intending to join the fray. From a hill outside the city, Napoleon gazes down on his treasured prize. He intends to be magnanimous, making a just peace and teaching the backward Russians the virtues of the Enlightenment to replace their superstitious Orthodox faith. He waits for a deputation from the city to appear before him but is disappointed to discover that 98% of the

population has fled, leaving Moscow virtually empty except for servants and peasants. As the Russian soldiers pass through the city, they eagerly loot shops as they go while the remaining peasants drink and brawl. The governor, meanwhile, orders that the inhabitants of the asylums and prisons be released, then gives a convicted traitor to the screaming mob, who promptly tear him to pieces. The governor then flees the city.

The first French detachment to enter Moscow is under the command of Joachim Murat, the King of Naples and Napoleon's brother-in-law. When he hears that the citadel of the Kremlin is barricaded, he suspects an ambush and orders artillery directed toward the gates, but finds that it is only defended by a few peasants, who are quickly dispatched. The troops soon set up camp in the city squares, and later, finding the houses empty, occupy them and take whatever they want. In the course of five weeks, all military discipline is lost. Tolstoy argues that the fire that destroyed the city was not arson, neither a patriotic act on the part of the remaining Russians nor an act of spite by the French, but rather the result of careless soldiers cooking food and smoking pipes with little concern for homes that were not their own. In fact, he insists that Moscow would never have burned had its aristocratic inhabitants remained in the city.

Pierre, in disguise and in isolation, is busy plotting to assassinate Napoleon. As he does so a drunken peasant seizes his pistol, and shortly afterward a French officer enters the house, intending to take up residence. The peasant attempts to shoot him, but Pierre prevents it, and the officer begins to treat Pierre as an honorary Frenchman because he saved his life. As they enjoy dinner together, Pierre begins to question him about Napoleon. The captain then tells Pierre the story of his life with special attention to his sexual escapades, and Pierre begins to feel his resolve weakening. Under the influence of too much wine, Pierre pours out his own tale of life and love, especially his love for Natasha. Before going to bed, Pierre looks out over the city, sees a bright comet in the sky, and notices a small fire burning in the distance.

As the Rostovs and the wounded soldiers in their caravan travel away from Moscow, they can see the city burning in the distance. Natasha, having been informed by Sonya of Andrey's presence in their company and of his serious wound and told that she could not see him, pays no attention to the terrible news about their home. After the others are asleep, she sneaks into the hut where Andrey is being attended by the doctor and his servants. For most of the week after the battle of Borodino Andrey was unconscious, but now he is beginning to feel a little stronger. As he passes into and out of consciousness, his mind wanders, but most often centers on love - the love God gave him for his enemy Anatole and his love for Natasha, whom he longs to see once more before he dies. As he emerges from his delirium, he sees that Natasha is indeed beside his bed. She begs for his forgiveness and he professes his love, and in the days that follow she never leaves his side, nursing him tenderly.

When Pierre wakes up the morning after his dinner with the French captain, he has a hangover, but is determined to carry out his plan to kill Napoleon. He wonders how he can conceal a large pistol on his person, and decides a dagger might work better. Meanwhile, the fires are spreading throughout the city. Unknown to Pierre, Napoleon entered the city earlier in the day and is already in the Kremlin. Pierre's journey takes him close to the fire, and he is interrupted by a poor woman who begs him to save her daughter, who is trapped in a burning house. He rushes into the flames and rescues the little girl. He then attacks a soldier who is stealing from a poor Armenian family and is arrested under suspicion of being an arsonist.

PART TWELVE

In Petersburg, life goes on as usual with little realization of the grave danger faced by Russia. The only event that disturbs the parties and soirees is the illness of Ellen Bezuhov, who is said to be suffering from angina, though all know that her illness really is the consequence of being married to two men at once. A few days later, she dies after taking an overdose of medication provided by the Queen of Spain. The news from the front is framed to make the battle of Borodino sound like a victory, and rumors begin to spread of Napoleon's capture and deposition. When the news of the abandonment of Moscow reaches the capital, everyone is in a state of shock, which is only made worse when news arrives that the holy city is in flames.

Before the battle of Borodino, Nicolay Rostov is sent by his commanding officer to purchase horses for the regiment. Happy to get out of the dismal atmosphere of the camp, he finds himself in a pleasant village where he is surrounded by admirers, especially of the female variety. While flirting with a married woman, he is informed that Marya Bolkonsky's aunt is in attendance. He is introduced to her, and the governor's wife later expresses her desire to facilitate a match between the Marya and Nicolay. Nicolay explains that he is engaged to Sonya, but the governor's wife insists that such a marriage can never take place because of the financial consequences. Marya, in fact, has come to her aunt's house after fleeing Moscow. When he calls on her, they fall more deeply in love, especially when Nicolay demonstrates a fondness for Andrey's little boy, who is in Marya's care.

When word reaches him of the battle of Borodino and the abandonment of Moscow, Nicolay hurries to return to his regiment with the horses he has purchased. Before he leaves, he tries to encourage Marya, telling her that if Andrey had been killed the paper would have said so, and that since he survived this long, his wound must not be serious. Nicolay struggles with his situation; he has promised to marry Sonya, but is in love with Marya. He finally decides to pray about it, asking God to free him from his entanglement to Sonya. Much to his astonishment, as soon as he is done praying, a servant enters with a letter from Sonya, reluctantly granting him his freedom. She had done this because of pleading by Countess Rostov, who begged her to sacrifice herself for the good of the family. Sonya realizes that, according to the teachings of the Orthodox Church, if Natasha were to marry Andrey, Nicolay could not marry Marya; this gives her courage to resist the Countess' entreaties. As Andrey's condition improves, Sonya, convinced that he will survive, now writes to Nicolay, freeing him for an attachment she is sure can never come to pass.

The day after Pierre is arrested, he is brought before a judge to be questioned, though it is obvious to him that the purpose of the questions is not to elicit the truth, but to lead to his conviction on the charge of arson. Several days later he appears before a marshal, who accuses him of being a spy. Pierre begins to reveal his identity, but they are interrupted and Pierre is taken away to the place of execution, where he witnesses five prisoners put to death by a reluctant firing squad. The horrifying sight robs him of his belief in an orderly and benevolent universe, the human soul, and God. He is then left alone in a church. That evening he is pardoned and transferred to a holding cell for prisoners of war. There he meets a soldier named Platon Karataev who is kind to him and restores his faith in humanity and in God. In the month Pierre spends in confinement, he comes to appreciate the little peasant who spontaneously loves everyone and everything around him.

When Marya Bolkonsky hears that her brother Andrey is with the Rostovs, she determines to go to him, taking her nephew along on what is now a long and dangerous journey. After two weeks of hard travel, they reach the house where the Rostovs are staying. Relationships are awkward, particularly with Sonya, until Natasha comes in, embraces Marya with genuine affection, and takes her in to see the dying Andrey. Knowing he is soon to die, he holds himself aloof from

all human feeling, renouncing all that is of this world, even when his seven-year-old son is brought in briefly to see him. In his delirium he dreams of love, life, and death, and soon passes quietly from this world with Natasha and Marya at his side.

PART THIRTEEN

The movements of the Russian army after the abandonment of Moscow were brought about by many small factors rather than an overall strategy, but the change in direction turned out for the benefit of Russia. Napoleon, encamped in Moscow, sends an ambassador to Kutuzov proposing a peace settlement, which the Russian commander rejects. During the hiatus, the Russian army adds new recruits while discipline among the French gradually breaks down as they loot and plunder what remains of Moscow. Tsar Alexander, appalled at the loss of Moscow, now fears that the French will advance on Petersburg and orders Kutuzov to attack, though the commander believes such a move to be an act of folly. Though the Russian attack is disorganized in the extreme, it serves the purpose of changing the direction of the war; the Russians are now advancing while Napoleon and his troops are beginning to retreat. Part of the problem is that Napoleon does not use control of Moscow to his advantage; he neither provides winter clothing, which is found there in abundance, nor does he gather supplies, instead allowing his troops to plunder the city. Not only that, but when he retreats, he chooses a route that has previously been devastated by fighting and thus provides no provisions for his soldiers, who leave Moscow in possession of all the booty they can transport. Meanwhile he tries to set up a new government in Moscow and guarantee the safety and prosperity of its citizens, but the new laws accomplish little because they are never put into effect.

During this time Pierre has been living in a shed. He has lost weight, is barefoot and dressed in rags, and his lice-ridden hair and beard have grown long. Yet he possesses an inner strength that he previously lacked. When the French leave Moscow, they take their prisoners, including Pierre, with them, but they are unable to move quickly because of the traffic jam caused by the soldiers, prisoners, camp followers, and especially the wagons laden with plunder. By nightfall they have not yet reached the edge of the city.

Kutuzov, hearing a report that a regiment of French soldiers has been separated from the body of the army and can easily be torn to pieces by a surprise attack, is unwilling to act, preferring patience, allowing time and conditions to do his work for him. When he hears that Napoleon is rushing his army out of Moscow, he praises God for answering his prayers and saving Russia. The French are so disorganized in their retreat that Napoleon is on one occasion almost captured by a band of Cossacks, who, unaware of his presence, sweep down and carry off booty while ignoring the little Emperor. His army by this time is so undisciplined that each individual can think of little more than making his way out of Russia as quickly as possible. As they go, many surrender to the Russians to end their agony, some simply melt away into the countryside, and thousands are killed by Russian raids conducted contrary to the orders of Kutuzov, who is unwilling to sacrifice a single Russian soldier to attack an army that is doomed to destruction by its own actions.

PART FOURTEEN

Tolstoy begins this section by asking, if the French had won the battle of Borodino and occupied Moscow, how they could subsequently have lost the war without any further battles being fought on Russian soil? The answer is a simple one: the Russian army refused to fight and the Russian peasants burned their crops rather than see them fall into the hands of the French while

Russians acting in irregular detachments carried on guerilla warfare. This was not the kind of war that Napoleon was used to fighting.

By late October this guerilla warfare reaches its height. Vassily Denisov and Fyodor Dolohov are leaders of two of these bands of irregulars. The two decide to attack an isolated French convoy transporting Russian prisoners, ambushing it first thing in the morning. A young officer brings a message to Denisov; he is none other than sixteen-year-old Petya Rostov. The boy begs to be able to stay with Denisov, who agrees. Petya, having seen little action at this point, is anxious to perform some feat of heroism. Though his general had ordered him to carry the message but not to engage in any action, Petya is determined to ignore him. When Dolohov goes to scout out the French position the night before the attack, Petya insists on going with him. They put on French uniforms and ride straight into the French encampment, where Dolohov questions the men around the campfire, gleaning all sorts of useful information before they return to their own camp. Petya is so excited about the coming battle that he can't sleep a wink. Denisov commands Petya to hold back and let the men do the fighting, but the boy charges to the forefront almost as soon as the battle begins. In the process a bullet passes through his brain, killing him on the spot. Soon the French surrender and the Russian prisoners are liberated. Among them is Pierre Bezuhov, who is barefoot, bedraggled, and insensitive to all around him, even to the death of his friend Platon Karataev, who had become ill and was shot by the French because he could not keep up with the transport.

A week after Pierre's rescue and Petya's death the frost sets in, and the retreat of the French army becomes disastrous. All discipline collapses as the soldiers desert in droves, starve and freeze to death, and kill one another in fights over scarce stores while the officers, including Napoleon himself, ride past in their carriages filled with plunder in order to get out of Russia as soon as possible. Of the six hundred thousand men led into Russia by Napoleon, fewer than one hundred thousand emerge alive. Some wonder why Kutuzov did not annihilate the French army and capture Napoleon, but what would have been gained when the disorganized troops were already doing exactly what the Russians wanted - leaving the country as quickly as possible, and dying in great numbers in the process without the loss of any more Russian lives?

PART FIFTEEN

After Andrey's death, Marya and Natasha spend weeks in mourning, not wishing to see anyone. Soon, however, the business of caring for her nephew and running her estate forces Marya to plan a return to Moscow, leaving Natasha alone in her grief. Matters get even worse when word comes of Petya's death, but this finally brings Natasha out of her shell as she goes to comfort her mother, while Marya postpones her departure in order to provide what solace she can. The two soon become fast friends, and when Marya goes to Moscow in January of 1813, Natasha goes with her.

As the French hurry out of Russia as quickly as they can move, leaving many men by the wayside in the process, Kutuzov holds the Russian army back in order to avoid any engagement that would lead to pointless losses, though his generals are constantly badgering him to attack. At Krasnoe the Russians attack, contrary to the orders of their commander, and take 26,000 prisoners they neither want nor are able to care for. Most of them die in short order. The powers that be in Petersburg blame Kutuzov for doing nothing, and he promptly resigns his commission, knowing that victory is assured and that his job is done. Tsar Alexander visits him at his home and, despite his dissatisfaction with Kutuzov's performance, presents him with the Order of St. George. Alexander argues that Napoleon must be pursued beyond the borders of Russia, but Kutuzov maintains that raising a new army to replace the decimated, ill-clad, starving troops that remain is impossible.

Alexander assumes personal responsibility for leading the army, and the old commander soon passes from the scene, dying quietly in his bed a few months later.

Pierre, after his rescue, spends three months in bed recovering from his privations. During his recuperation he learns of the deaths of Andrey, young Petya, and his wife Ellen. As he recovers, he finds himself reveling in a new sense of freedom and of faith in God. He is a changed man, happy and content, caring more for others than for himself. He pays his wife's substantial debts, though legally he is not required to do so, and decides to rebuild his houses destroyed in the Moscow fire. Pierre is not the only one drawn back to Moscow; within a year of the French retreat the city's population is larger than it had been before the invasion. Early returnees come to plunder the ruins, but soon the rebuilding of the city begins.

When Pierre hears that Marya Bolkonsky is in Moscow, he goes to visit her. He is surprised to find Natasha with her, and immediately his love for her comes flooding back into his heart. He then draws from Natasha an account of her last days with Andrey. At dinner that night, Marya asks Pierre to tell them about his experiences during the war. After offering a disclaimer that half the things said about him among the gossips are not true, he reveals the details of his captivity. Natasha is enraptured by the tale, and Marya notices an obvious force of attraction between the two. When Marya and Natasha go to bed, they talk about Pierre and remark approvingly the changes in him; Natasha describes him as just having "come out of a moral bath." Pierre, meanwhile, paces in his room until six in the morning and finally decides that he must have Natasha as his wife. He puts off his planned trip to Petersburg in order to spend more time with Natasha, and two nights later asks Marya's advice. She encourages him and promises to speak to Natasha while Pierre is gone. The next day he leaves for a two-month visit to Petersburg. For the next two months, both of them are floating on air.

EPILOGUE - PART ONE

Seven years have passed since the defeat of Napoleon; the date is now 1820. Reaction against the French Revolution and its aftermath spreads through Europe, led by Tsar Alexander and his Holy Alliance. Tolstoy again waxes eloquent on the subject of history, arguing that it is inevitable, incomprehensible, beyond the control of the human will, and that no one knows what really will result in the good of mankind since no one knows what constitutes that good. He then summarizes, according to his view of things, the rise and fall of Napoleon, and briefly does the same with Alexander.

Pierre and Natasha marry in 1813, shortly before the death of Ilya Rostov, who passes from this life mourning the fact that he has squandered his children's inheritance, leaving debts more than twice the value of his estate. When Nicolay returns to Moscow to receive his inheritance, he gets only a mountain of debt, and his father's creditors descend on him like vultures demanding to be paid. He sells the estate, Pierre lends him enough to pay off most of the remaining creditors, and he takes a government job to earn money to satisfy the rest. With his pittance of a salary he cannot even afford to keep his mother and Sonya in the manner to which his mother had become accustomed, especially since he was determined to keep from her all knowledge of their abject poverty. She keeps demanding money for trifles and luxuries, which he is reluctant to deny her.

When Marya Bolkonsky arrives in Moscow and hears of Nicolay's predicament, she calls on the family. Nicolay treats her coldly, in his pride wishing to avoid any thought of marrying a rich heiress. Marya is hurt by this, but suspects something of which she is unaware lies under the surface. When he returns the call months later, their conversation is awkward, but she suddenly realizes that

the only barrier between them is that she is rich and he is poor, and her outburst of tears breaks down the wall and opens the way for the inevitable. That fall they marry, ending once and for all the financial worries of the Rostovs. Nicolay manages his estates well, soon pays off his debts, and by 1820 is expanding his holdings, even to the extent of buying back his father's lost residence. He gradually becomes a skilled farmer, learning from the peasants and caring for their needs. Though Marya cannot understand his zeal for agriculture, he grows to be so loved by his serfs that peasants from neighboring estates beg him to purchase them. He even works hard to bring his notorious temper under control.

Sonya and Countess Rostov continue to live with Nicolay and Marya, but Marya finds it difficult to like Sonya; she thinks her somehow too perfect, always sacrificing herself for the sake of others (a lifestyle Marya of all people should be able to understand). In December of 1820, Natasha and her children (she and Pierre have four, and Nicolay and Marya are expecting a fourth) are staying with the Rostovs while Pierre is in Petersburg. Soon Pierre arrives to join them. Natasha is no longer the slim, lively girl of her youth, but has filled out in matronly fashion. She rarely goes out in society and almost never sings, choosing instead to devote all her attention to her husband and children. Pierre is thus tied tightly to her apron strings, and she idolizes him and rushes to satisfy his every whim, though she manages the household finances with such thrift that Pierre finds himself increasing in wealth in ways he never anticipated. Andrey's son Nicolay is by this time fifteen years old, and considers Pierre his favorite uncle. That night the men - Pierre, Nicolay, and their friend Denisov, now a retired general, discuss politics in the library, agree that the situation in Petersburg is disastrous, that the Tsar is enveloped in mysticism, and that fools are running the government. They disagree on the solution, whether loyalty, revolt, or the formation of a secret society, but, unknown to them, young Nicolay Bolkonsky is listening to their discussion. When Nicolay and Marya go to bed that night, she shows him her diary, in which she records her daily interactions with her children. She gives great attention to their moral development, and even worries that she lacks the same feeling for Andrey's son that she has for her own offspring and determines to do better. Young Nicolay, however, cannot get to sleep for thinking about the argument he heard in the library.

EPILOGUE - PART TWO

Tolstoy begins the second part of his epilogue by turning again to the question of history. He points out that modern historians have rejected God as the causative agent in history, but seem to have no idea with what they should replace Him. He then gives a tongue-in-cheek summary of historians' view of the period between the reigns of Louis XIV and Louis XVIII, demonstrating that they have no idea at all of what moves the historical process. Whether modern historians argue that powerful people cause events, that events give rise to powerful people, or that events and powerful people alike are caused by prevailing thinkers and their ideas, they contradict themselves and one another. Ultimately, the historian must answer the question regarding where power comes from if it does not come from God. Some define it as "the combined wills of the masses, transferred by their expressed or tacit consent to the rulers chosen by the masses," but such writers either find it impossible to explain changes in power or to define the nebulous "will of the masses." Tolstoy then digs deeper, raising the question of free will versus determinism and again noting that historians and other thinkers have no answer apart from self-contradiction. In fact, all of us assume that both freedom and necessity are true in differing proportions depending on our knowledge of the people and events involved; we can never conclude that either freedom or necessity is absolute.

MAJOR CHARACTERS

- Pierre Bezuhov - The bespectacled and socially awkward illegitimate son of a Russian aristocrat, he inherits his father's estate and subsequently is snared as a husband by the gold-digger Ellen Kuragin. He proves himself to be nobler than he believed possible, comforts Natasha through all her troubles, and ultimately marries her after Ellen's death.
- Count Kirill Bezuhov - A former high official in the court of Catherine the Great, he has suffered many strokes and is near death as the story begins. His relatives struggle to ingratiate themselves in order to gain a piece of his enormous fortune, but he leaves it all to his illegitimate son Pierre.
- Prince Nicolay Bolkonsky - A rich but mean-spirited retired army officer who ruins the lives of his children with his selfishness, he dies of a stroke as Napoleon's forces approach his estate.
- Prince Andrey Bolkonsky - A brave but soft-spoken officer who serves as adjutant to General Kutuzov, he becomes engaged to Natasha Rostov after the death of his first wife in childbirth, rejects her when she has a brief fling with Anatole Kuragin, takes her back when she begs forgiveness, but dies from the wounds he receives at Borodino.
- Princess Lise Bolkonsky - Andrey's wife, she dies while giving birth to his son.
- Princess Marya Bolkonsky - Prince Bolkonsky's plain-looking devout daughter, she devotes her life to caring for her domineering and unappreciative father, of whom she is terrified, but marries Nicolay Rostov after her father's death.
- Mademoiselle Amélie Bourienne - The French companion of Marya Bolkonsky. When Anatole Kuragin tries to make love to her, Marya catches them and breaks off all relations with the rake, who was seeking to marry her for her money. Old Prince Bolkonsky becomes infatuated with her in the months prior to his death.
- Count Ilya Rostov - A country squire who is outgoing, friendly, and careless with his funds, he is beloved by his friends and family but leaves them practically penniless.
- Countess Natalya Rostov - Rostov's wife, she has borne twelve children and shares her husband's spendthrift ways.
- Vera Rostov - The oldest Rostov sibling, she is cold and arrogant, thus finds it hard to acquire a husband, though she ultimately marries Lieutenant Berg.
- Nicolay Rostov - The count's elder son, he places his family in great danger because of his gambling debts. He enters the army, returns safely, and later marries Marya Bolkonsky.

- Natasha Rostov - Rostov's beautiful and lively daughter, she is thirteen when the story begins. She is engaged as a child to Boris Drubetskoy, but falls in love with Andrey Bolkonsky, who dies before they can marry. She is targeted by the despicable Anatole Kuragin, but is rescued from his clutches by Pierre Bezuhov, whom she marries after the death of Andrey.
- Petya Rostov - A teenage boy who insists on joining the army like his brother, but dies in battle.
- Sonya Rostov - Natasha's impoverished cousin and best friend, she is engaged to Nicolay, but graciously steps aside so he can marry Marya after the fall of Napoleon.
- Princess Marya Ahrosimov - Wealthy and influential, she is a rude but widely-respected friend of the Rostovs; she also loves to act as a matchmaker.
- Countess Marya Karagin - A proud but faithful friend of the Rostovs.
- Julie Karagin - The Countess' daughter, she marries Boris Drubetskoy.
- Alphonse Berg - A German officer in the Russian army and a friend of Boris Drubetskoy, he is a braggart who courts and marries Vera Rostov.
- Fyodor Dolohov - An army officer and a friend of Pierre and Anatole, and later of Nicolay Rostov and Denisov, he is an inveterate drinker, gambler, and duellist. He has an affair with Ellen after her marriage to Pierre. Pierre then challenges him to a duel and almost kills him.
- Captain Vassily Denisov - The commander of the regiment in which Nicolay Rostov first serves.
- Prince Vassily Kuragin - A high government official who is short of funds, he connives to marry his disreputable children to wealthy partners.
- Prince Anatole Kuragin - Prince Vassily's wayward son, he tries and fails to marry Marya Bolkonsky and later elope with Natasha Rostov, and ultimately dies in battle at Borodino.
- Ellen Kuragin - The daughter of Prince Vassily, she is a fortune hunter who snares the wealthy but socially awkward Pierre Bezuhov, is unfaithful to him, and ultimately dies from a drug overdose.
- Anna Pavlovna Scherer - A society woman who loves to host parties and serve as a matchmaker for her friends and acquaintances, she is close to the widower Prince Kuragin.
- Princess Anna Drubetskoy - A relative of the Rostovs, she begs Vassily Kuragin to use his influence with the Tsar to get her son Boris transferred to the Guards, where she assumes he will be safer.

- Boris Drubetskoy - He is a friend of Nicolay Rostov, who joins him in the army. In his youth he was engaged to Natasha Rostov, but eventually marries Julie Karagin.
- Osip Bazdyev - A leading Freemason encountered by Pierre who gives him advice and comfort after his break with Ellen and stimulates his interest in Freemasonry.
- Platon Karataev - An old soldier whom Pierre meets when he is imprisoned by the French, his kindness restores Pierre's faith in humanity and in God. He becomes ill and is shot by the French because he cannot keep up when the prisoners are taken out of Moscow.
- Alexander I - Tsar of Russia, he withdraws his country from Napoleon's boycott of British goods (the Continental System), leading to the French invasion of Russia.
- General Mihail Kutuzov - The one-eyed head of the Russian forces under Alexander I beginning before the battle of Borodino, he leads the army in a retreat from Moscow, ultimately resulting in the decimation of the French forces during the brutal Russian winter.
- Napoleon Bonaparte - The Emperor of France who seeks to subjugate all Europe.

NOTABLE QUOTATIONS

“Napoleon is great because he has towered above the Revolution, and subdued its evil tendencies, preserving all that was good - the equality of all citizens, and freedom of speech and of the press, and only to that end has he possessed himself of supreme power.” (Pierre, Part One, ch.4, p.18)

“Never, never marry, my dear fellow; that's my advice to you; don't marry till you have faced the fact that you have done all you're capable of doing, and till you cease to love the woman you have chosen, till you see her plainly, or else you will make a cruel mistake that can never be set right.” (Andrey, Part One, ch.6, p.27)

“Against your own will He will save and will have mercy on you and turn you to Himself, because in Him alone is truth and peace.” (Marya Bolkonsky, Part One, ch.25, p.113)

“To Pierre it seemed so natural that every one should be fond of him, it would have seemed to him so unnatural if any one had not liked him, that he could not help believing in the sincerity of the people surrounding him.” (Part Three, ch.1, p.222-223)

“Desire nothing for thyself, be not covetous, anxious, envious. The future of men and thy destiny too must be unknown for thee; but live that thou mayest be ready for all. If it shall be God's will to prove thee in the duties of marriage, be ready to obey His will.” (God's voice to Princess Marya, Part Three, ch.3, p.244)

“How happy and at peace I should be, if I could say now, ‘Lord, have mercy on me! . . .’ But to whom am I to say that? Either a Power infinite, inconceivable, to which I cannot appeal, which I cannot even put into words, the great whole, or nothing, or that God, who has been sewn up here in this locket by Marie? There is nothing, nothing certain but the nothingness of all that is comprehensible to us, and the grandeur of something incomprehensible, but more important!” (Andrey, Part Three, ch.19, p.327)

“What is wrong? What is right? What must one love, what must one hate? What is life for, and what am I? What is life? What is death? What force controls it all?” (Pierre, Part Five, ch.1, p.389)

“We can only know that we know nothing. And that’s the highest degree of human wisdom.” (Pierre, Part Five, ch.1, p.389)

“The highest wisdom is founded not on reason only, not on those worldly sciences, of physics, history, chemistry, etc., into which knowledge of the intellect is divided. The highest wisdom is one. The highest wisdom knows but one science - the science of the whole, the science that explains the whole creation and the place of man in it. To instil this science into one’s soul, it is needful to purify and renew one’s inner man, and so, before one can know, one must believe and be made perfect. And for the attainment of these aims there has been put into our souls the light of God, called the conscience.” (Osip Bazdyev, Part Five, ch.2, p.394)

“What’s right and wrong is a question it has not been given to men to decide. Men are for ever in error, and always will be in error, and in nothing more than in what they regard as right and wrong.” (Andrey, Part Five, ch.11, p.429)

“If there is God and there is a future life, then there is truth and there is goodness; and the highest happiness of man consists in striving for their attainment. We must live, we must love, we must believe that we are not only living to-day on this clod of earth, but have lived and will live for ever there in everything [he pointed to the sky].” (Pierre, Part Five, ch.12, p.436)

“No, life is not over at thirty-one. It’s not enough for me to know all there is in me, every one must know it too; Pierre and that girl, who wanted to fly away into the sky; every one must know me so that my life may not be spent only on myself; they must not live so apart from my life, it must be reflected in all of them and they must all share my life with me!” (Andrey, Part Six, ch.3, p.476)

“He suffered from an unlucky faculty - common to many men, especially Russians - the faculty of seeing and believing in the possibility of good and truth, and at the same time seeing too clearly the evil and falsity of life to be capable of taking a serious part in it.” (Part Eight, ch.1, p.612)

“If I were not myself, but the handsomest, cleverest, best man in the world, and if I were free I would be on my knees this minute to beg for your hand and your love.” (Pierre, Part Eight, ch.22, p.685)

“On the 12th of June the forces of Western Europe crossed the frontier, and the war began, that is, an event took place opposed to human reason and all human nature. Millions of men perpetrated against one another so great a mass of crime - fraud, swindling, robbery, forgery, issue of counterfeit money, plunder, incendiarism, and murder - that the annals of all the criminal courts of the world could not muster such a sum of wickedness in whole centuries, though the men who committed those deeds did not at that time look on them as crimes.” (Part Nine, ch.1, p.687)

“Every man lives for himself, making use of his free-will for attainment of his own objects, and feels in his whole being that he can do or not do any action. But as soon as he does anything, that act, committed at a certain moment in time, becomes irrevocable and is the property of history, in which it has a significance, predestined and not subject to free choice.” (Part Nine, ch.1, p.689)

“She crossed herself, bowed to the ground, and when she did not follow, simply prayed to God to forgive her everything, everything, and to have mercy on her, in horror of her own vileness. The prayer into which she threw herself heart and soul was the prayer of repentance.” (Part Nine, ch.17, p.752)

“If there were none of this playing at generosity in warfare, we should never go to war, except for something worth facing sudden death for, as now.” (Andrey, Part Ten, ch.25, p.886)

“The course of earthly events is predestined from on high, depends on the combination of all the wills of the men taking part in these events, and the predominant influence of Napoleon in those events is purely external and fictitious.” (Part Ten, ch.28, p.895)

“He must remain in Moscow, concealing his name, must meet Napoleon, and kill him, so as either to perish or to put an end to the misery of all Europe, which was in Pierre’s opinion entirely due to Napoleon alone.” (Part Eleven, ch.27, p.1027)

“Yes, love (he thought again with perfect distinctness), but not that love that loves for something, to gain something, or because of something, but that love I felt for the first time, when dying, I saw my enemy and yet loved him. I knew that feeling of love which is the very essence of the soul, for which no object is needed. And I know that blissful feeling now too. To love one’s neighbors; to love one’s enemies. To love everything - to love God in all His manifestations. Some one dear to one can be loved with human love; but an enemy can only be loved with divine love.” (Andrey, Part Eleven, ch.32, p.1050)

“Though he had no clear apprehension of it, [the execution] had annihilated in his soul all faith in the beneficent ordering of the universe, and in the soul of men, and in his own soul, and in God.” (Part Twelve, ch.12, p.1101)

“Love hinders death. Love is life. All, all that I understand, I understand only because I love. All is bound up in love alone. Love is God, and loving means for me a particle of love, to go back to the universal and eternal source of love.” (Andrey, Part Twelve, ch.16, p.1120)

“For long years of [Pierre’s] life he had been seeking in various directions for that peace, that harmony with himself, which had struck him so much in the soldiers at Borodino. He had sought for it in philanthropy, in freemasonry, in the dissipations of society, in wine, in heroic feats of self-sacrifice, in his romantic love for Natasha; he had sought it by the path of thought; and all his researches and all his efforts had failed him. And now without any thought of his own, he had gained that peace and that harmony with himself simply through the horror of death, through hardships, through what he had seen in Karataev.” (Part Thirteen, ch.12, p.1152)

“During the last three weeks of march, he had learned another new and consolatory truth - he had learned that there is nothing terrible to be dreaded in the world. He had learned that just as there is no position in the world in which a man can be happy and perfectly free, so too there is no position in which he need be unhappy and in bondage. He had found out that there is a limit to suffering and a limit to freedom, and that limit is very soon reached.” (Part Fourteen, ch.12, p.1206-1207)

“Life is everything. Life is God. All is changing and moving, and that motion is God. And while there is life, there is the joy of the consciousness of the Godhead. To love life is to love God. The hardest and the most blessed thing is to love this life in one’s sufferings, in undeserved suffering.” (Part Fourteen, ch.15, p.1212)

“For us, with the rule of right and wrong given us by Christ, there is nothing for which we have no standard. And there is no greatness where there is not simplicity, goodness, and truth.” (Part Fourteen, ch.18, p.1219)

“There was a new feature that gained him the good-will of all. This was the recognition of the freedom of every man to think, to feel, and to look at things in his own way; the recognition of the impossibility of altering a man’s conviction by words. This legitimate individuality of every man’s views, which had in old days troubled and irritated Pierre, now formed the basis of the sympathetic interest he felt in people. The inconsistency, sometimes the complete antagonism of men’s views with their own lives or with one another, delighted Pierre, and drew from him a gentle and mocking smile.” (Part Fifteen, ch.13, p.1261)

“Only one who believes there is a God guiding our lives can bear such a loss as hers.” (Pierre, Part Fifteen, ch.16, p.1269)

“Pierre’s madness showed itself in his not waiting, as in old days, for those personal grounds, which he had called good qualities in people, in order to love them; but as love was brimming over in his heart he loved men without cause, and so never failed to discover incontestable reasons that made them worth loving.” (Part Fifteen, ch.19, p.1282)

“Even if we assume that Alexander I, fifty years ago, was mistaken in his view of what was for the good of peoples, we can hardly help assuming that the historian, criticizing Alexander, will, after a certain lapse of time, prove to be also incorrect in his view of what is for the good of humanity.” (Epilogue, Part One, ch.1, p.1287)

“After seven years of married life, Pierre had a firm and joyful consciousness that he was not a bad fellow, and he felt this because he saw himself reflected in his wife.” (Epilogue, Part One, ch.10, p.1319)

“Modern history has rejected the faiths of the ancients, without putting any new conviction in their place; and the logic of the position has forced the historians, leaving behind them the rejected, divine right of kings and fate of the ancients, to come back by a different path to the same point again: to the recognition, that is (1) that peoples are led by individual persons, and (2) that there is a certain goal towards which humanity and the peoples constituting it are moving.” (Epilogue, Part Two, ch.1, p.1345)

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. Leo Tolstoy's *War and Peace* is fairly evenly divided between description of the Napoleonic Wars and narratives concerning the private lives of the families at the heart of the story - the Bezuhovs, the Bolkonskys, the Rostovs, and the Kuragins. Which parts of the novel did you enjoy the most? Why? Could either part of the novel have been successful without the other? Why or why not?
2. Leo Tolstoy's *War and Peace* is, needless to say, a very long book, so long that few people have sufficient perseverance to read the entire novel (or else seek out an abridgement). In your opinion, is the length of the novel essential to the complete telling of the tale Tolstoy sets out to weave, or would the book benefit, as is the case with many nineteenth-century novels, from a good editor?
3. In Part One, chapter six of Leo Tolstoy's *War and Peace*, Andrey Bolkonsky tells Pierre Bezuhov, “Never, never marry, my dear fellow; that’s my advice to you; don’t marry till you have faced the fact that you have done all you’re capable of doing, and till you cease to love the woman you have chosen, till you see her plainly, or else you will make a cruel mistake that can never be set right.” Neither man winds up following Andrey’s cynical advice, but the relationships of the two to the women in their lives indicate that there is some truth in Andrey’s words. Why does Andrey say what he says? How could Pierre have benefitted by paying attention to his words? Why would Andrey himself have been better off by ignoring his own advice, and why was Pierre ultimately happier because he did so?
4. In Part One, chapter twenty-five of Leo Tolstoy's *War and Peace*, Marya Bolkonsky tells her brother Andrey, “Against your own will He will save and will have mercy on you and turn you to Himself, because in Him alone is truth and peace.” Did her prophecy come true? Why or why not? Is her statement an accurate reflection of the Bible’s picture of the saving grace of God?

5. In Part Five, chapter one of Leo Tolstoy's *War and Peace*, Pierre cries out in confusion and despair, "What is wrong? What is right? What must one love, what must one hate? What is life for, and what am I? What is life? What is death? What force controls it all?" By the end of the novel, does he find the answers to these questions? If so, what are they? If not, why not? Are the answers he gets biblical ones?
6. Part Five, chapter two of Leo Tolstoy's *War and Peace* records the "conversion" of Pierre Bezuhov to Freemasonry. Evaluate the conversation between Pierre and Osip Bazdyev, giving special attention to the advice of the old Freemason. To what extent are the old man's words biblical, and in what ways are they not? What does this tell you about the author's conception of Christianity?
7. Critique the initiation ceremony into the Freemasons undertaken by Pierre Bezuhov in chapters three and four of Part Five in Leo Tolstoy's *War and Peace*. Despite the fact that many Christians over the years have been involved with Freemasonry, it is generally considered to be a cult with some Christian trappings. Do you agree? Why or why not? Evaluate the words and actions that made up the initiation on the basis of Scripture.
8. In Leo Tolstoy's *War and Peace*, Pierre Bezuhov's experiment with Freemasonry is one small step in his spiritual pilgrimage. What attracts him to the Masons, and why does he ultimately reject the group?
9. In Part Five, chapter eleven of Leo Tolstoy's *War and Peace*, Andrey Bolkonsky and Pierre Bezuhov discuss what constitutes a good life, living for oneself or living for others. Critique their positions and evaluate each according to Scripture. In what ways is each man right and each wrong?
10. In Part Five, chapter eleven of Leo Tolstoy's *War and Peace*, Andrey Bolkonsky and Pierre Bezuhov are discussing the question of morality. Andrey argues, "What's right and wrong is a question it has not been given to men to decide. Men are for ever in error, and always will be in error, and in nothing more than in what they regard as right and wrong." Pierre responds that whatever harms another person is wrong, but Andrey answers that we can't even determine what is harmful and what is not. To what extent is Andrey's assertion of human inability to determine morality true? What significant piece is missing from his analysis?
11. In Part Nine, chapter one of Leo Tolstoy's *War and Peace*, the author introduces the conflict between Napoleon and the Quadruple Alliance by discussing the relationship of human free will and fate or predestination. Analyze his treatment of this subject in the light of the Bible's teaching on one of the great paradoxes of human experience. Be sure to include both quotations from the novel and relevant passages of Scripture in explicating the subject.

12. In Part Eleven, chapter thirty-two of Leo Tolstoy's *War and Peace*, Andrey, after suffering a mortal wound during the battle of Borodino, says, "Yes, love (he thought again with perfect distinctness), but not that love that loves for something, to gain something, or because of something, but that love I felt for the first time, when dying, I saw my enemy and yet loved him. I knew that feeling of love which is the very essence of the soul, for which no object is needed. And I know that blissful feeling now too. To love one's neighbors; to love one's enemies. To love everything - to love God in all His manifestations. Some one dear to one can be loved with human love; but an enemy can only be loved with divine love." Evaluate his understanding of love on the basis of Scripture. To what extent does he put his new understanding into practice in the short time that remains to him on this earth?
13. In Part Fourteen, chapter twelve of Leo Tolstoy's *War and Peace*, Pierre experiences an epiphany while a prisoner of the French. "During the last three weeks of march, he had learned another new and consolatory truth - he had learned that there is nothing terrible to be dreaded in the world. He had learned that just as there is no position in the world in which a man can be happy and perfectly free, so too there is no position in which he need be unhappy and in bondage. He had found out that there is a limit to suffering and a limit to freedom, and that limit is very soon reached." Compare his enlightenment with Paul's assertion of peace and contentment despite his circumstances in Philippians 4:10-13.
14. In Part Fourteen, chapter eighteen of Leo Tolstoy's *War and Peace*, the narrator says, "For us, with the rule of right and wrong given us by Christ, there is nothing for which we have no standard. And there is no greatness where there is not simplicity, goodness, and truth." One critic argued that this quotation contains the true meaning of the novel. Do you agree or disagree? Support your answer with specifics from Tolstoy's massive artistic endeavor.
15. Part One of the Epilogue of Leo Tolstoy's *War and Peace* shows the central characters at peace after having lived through war - not only the war between Russia and France, but their internal wars, the struggles to find meaning in their lives. Having fought the battles, they now are content with the answers they have discovered. What are those answers, and what do they say about the values advocated by the author?
16. At the end of Part Two of the Epilogue of Leo Tolstoy's *War and Peace*, the author again discusses the problem of free will and necessity. Evaluate his explanation of the issue along with his conclusions, being sure to do so on the basis of the Bible's teaching on the subject.
17. Throughout Leo Tolstoy's *War and Peace*, the author debates the true causes of historical events. Is history shaped by the deeds of great men, are men shaped by their times, or is some greater force at work beyond human initiative, whether Fate or Divine Providence? Evaluate Tolstoy's arguments in the light of the Bible's teachings concerning the nature and purpose of human history. Be sure to cite specific quotations from the novel and passages of Scripture.

18. In his editorial comments spread throughout *War and Peace*, Leo Tolstoy demonstrates that he has little regard for historians. Why is this the case? Do you agree with his criticisms? Why or why not? Be sure to include in your essay specific comments the author makes about the writings of historians and relate these to the events he himself is narrating.
19. In Leo Tolstoy's *War and Peace*, how does the author evaluate Napoleon? Does he view him as a good or evil man, a great man, a military genius, influential in the lives of others and in history, a popinjay who happened to appear on the scene in the right place at the right time, an arrogant fool, or a man who floated on the tide of history without influencing it at all? Support your argument with specific quotations from the novel.
20. Leo Tolstoy, by his own acknowledgment, was not a Christian when he wrote *War and Peace*. The spiritual searching he was experiencing at the time is reflected in the struggles of Pierre Bezuhov, the central character in the novel. If that parallel is to be taken seriously, what might the reader conclude about the author's spiritual condition by the time the book was completed? Support your analysis with specifics from the novel.
21. While the writings of many of Russia's great nineteenth-century authors were suppressed by Stalin during the heyday of communism, Leo Tolstoy's were not. Some critics have speculated that this is because *War and Peace* is such a deeply patriotic novel. To what extent does Tolstoy's longest work demonstrate a love of the Motherland? How does patriotism appear in the narrative? Be sure to use specific quotations and incidents to support your analysis.
22. While the writings of many of Russia's great nineteenth-century authors were suppressed by Stalin during the heyday of communism, Leo Tolstoy's were not. Some critics find this strange because *War and Peace* is strongly anti-revolutionary in its perspective on the events it narrates. To what extent is this true? Give special attention in your analysis to the author's treatment of the French Revolution in the novel.
23. Leo Tolstoy's *War and Peace* and Fyodor Dostoevsky's *Crime and Punishment* were written at the same time and serialized in the same periodical under the guidance of the same editor. Both deal extensively with the idea that great men are not bound by the rules that constrain normal mortals. Compare and contrast their treatments of this subject. In the end, do the two authors accept or reject this concept that eventually served as the heart of Nietzsche's Superman and an inspiration for Lenin and Hitler alike?
24. Leo Tolstoy's *War and Peace* and *Anna Karenina* both deal tangentially with the relationship between the aristocrats and the serfs in Russia. Compare and contrast the treatment of the subject in the two novels. Did the author's thought on the subject change in the decade between the two novels? Was it affected by the consequences of the freeing of the serfs by Alexander II in 1861 as they began to appear over time?

25. Leo Tolstoy's *War and Peace* and Stephen Crane's *The Red Badge of Courage* are both known for their realistic battle scenes. Compare and contrast the two in their portrayal of the horrors of war. Which do you think more effective, and why? Be sure to support your argument with details from both novels.
26. Leo Tolstoy's *War and Peace* and Erich Maria Remarque's *All Quiet on the Western Front* are both known for their realistic battle scenes. Compare and contrast the two in their portrayal of the horrors of war. Which do you think more effective, and why? Be sure to support your argument with details from both novels.
27. Late in life, Leo Tolstoy argued that the only proper aim of art was moral instruction. Does *War and Peace* qualify as successful art according to the author's definition? Why or why not? If so, specify the nature of the moral instruction found in the book. If not, explain why moral instruction is lacking.
28. In Leo Tolstoy's *War and Peace*, the two leading military commanders, Napoleon and Kutuzov, serve as foils for one another. What are the most important contrasts between the two men? How do these differences help to communicate major themes of the novel? Be sure to consider both matters of character and military strategy.
29. In Leo Tolstoy's *War and Peace*, the two leading male characters, Pierre Bezuhov and Andrey Bolkonsky, are friends, but also foils. They differ from one another both in their strengths and weaknesses, yet each is admirable in his own way. What are the most important ways in which the two men contrast with one another? How do their respective strengths and weaknesses shape the arcs of their lives?
30. In Leo Tolstoy's *War and Peace*, Natasha Rostov and Ellen Kuragin both marry Pierre Bezuhov, but the two could hardly be more different from one another. By serving as foils, they effectively bring out the salient features of one another's characters. What are the most important differences between the two, and how do those differences affect the course of their lives and relationships?
31. Trace the spiritual pilgrimage of Pierre Bezuhov in Leo Tolstoy's *War and Peace*. What factors contribute to the changes he undergoes? At the end of the novel, would you consider him to be a Christian? Why or why not? Be sure to use Scripture to support your assessment of the changes Pierre experiences.
32. Pierre Bezuhov is not the only character in Leo Tolstoy's *War and Peace* who undergoes significant change over the course of the novel. Natasha Rostov, the central female character, changes as well. From the beginning of the story, when she is thirteen years old, to the end, when she is a matronly wife and mother, she matures in many ways. Trace the changes in her character and discuss the factors that contribute to those changes.

33. Readers of Leo Tolstoy's *War and Peace* over the years have found the peasant Platon Karataev to be one of the most fascinating characters in the novel despite the brevity of his role in the story. What makes him so interesting? Consider his philosophy of life, his happiness in suffering, and his impact on Pierre's spiritual journey.
34. Leo Tolstoy was born during the Romantic era of literature. To what extent does his great epic, *War and Peace*, reflect the values of Romanticism? Choose three leading characteristics of the Romantic era and demonstrate how they play a role in shaping the story told by Tolstoy. Be sure to cite specifics.
35. With the exception of the mercenary marriages, all of the romances in Leo Tolstoy's *War and Peace* are highly irrational. Using examples from the novel, show how irrational love can be both disastrous and beautiful. What does this tell us about the author's understanding of the most foundational elements of human life and experience?
36. Perhaps the strongest Christian character in Leo Tolstoy's *War and Peace* is Marya Bolkonsky. Discuss the traits that qualify her for this distinction. What do these tell us about the author's understanding of the fundamental elements of the Christian faith?
37. Toward the end of his life, Leo Tolstoy openly promoted pacifism. Would you consider *War and Peace* to be a pacifist novel? Why or why not? Be sure to deal with both the national and personal motivations for engaging in war and the portrayal of the conduct of the war in your assessment.
38. Throughout most of Leo Tolstoy's *War and Peace*, Nicolay Rostov is engaged to his impoverished orphan cousin Sonya, but in the end he marries the wealthy Marya Bolkonsky. Evaluate this shift in Nicolay's romantic allegiance. What were his motives for choosing Marya over Sonya, and were they legitimate or admirable ones? Was Sonya's willingness to give him up realistic? Did Marya marry him out of love, or was she simply desperate for a husband? Were they well-suited to one another? Do you think their marriage was a happy one? Why or why not?
39. Toward the end of his life, Leo Tolstoy, much to the consternation of his wife, gave away all his material possessions. Even much earlier, however, in *War and Peace*, the great author illustrated the extent to which he valued the renunciation of material things in favor of spiritual growth. Discuss ways in which renunciation as a moral good plays a role in the novel, especially in the development of some of the major characters.
40. Near the end of Leo Tolstoy's *War and Peace*, Pierre and Natasha, the central male and female characters in the book, get married. Do you consider their match a good one? What qualities do they possess in common that make them suitable marriage partners? What differences between them enable them to complement one another?

41. Death plays a significant role in Leo Tolstoy's *War and Peace*. In fact, some have argued that the main thesis of Tolstoy's great work is that the meaning of life can only be found through the experience of and acceptance of death. Apply this thesis to the three most important characters in the novel - Pierre Bezuhov, Andrey Bolkonsky, and Natasha Rostov. All seek meaning in their lives. In what ways do their encounters with death lead them to discover that meaning?
42. Leo Tolstoy once said that the hero of his great epic *War and Peace* was truth. What do you think he meant by that, and what in the novel justifies his assertion? Be sure to incorporate specifics into your analysis.
43. Military retreats play an important part in the plots of both Ernest Hemingway's *A Farewell to Arms* and Leo Tolstoy's *War and Peace*. Compare and contrast the descriptions of the retreat of the Italian army before the invading Germans and the retreat of the Russians as they abandon Moscow to the French under Napoleon. Which gives a more realistic picture of the chaos of war? In your analysis, also consider how the events surrounding these retreats contribute to the plots of the two novels.