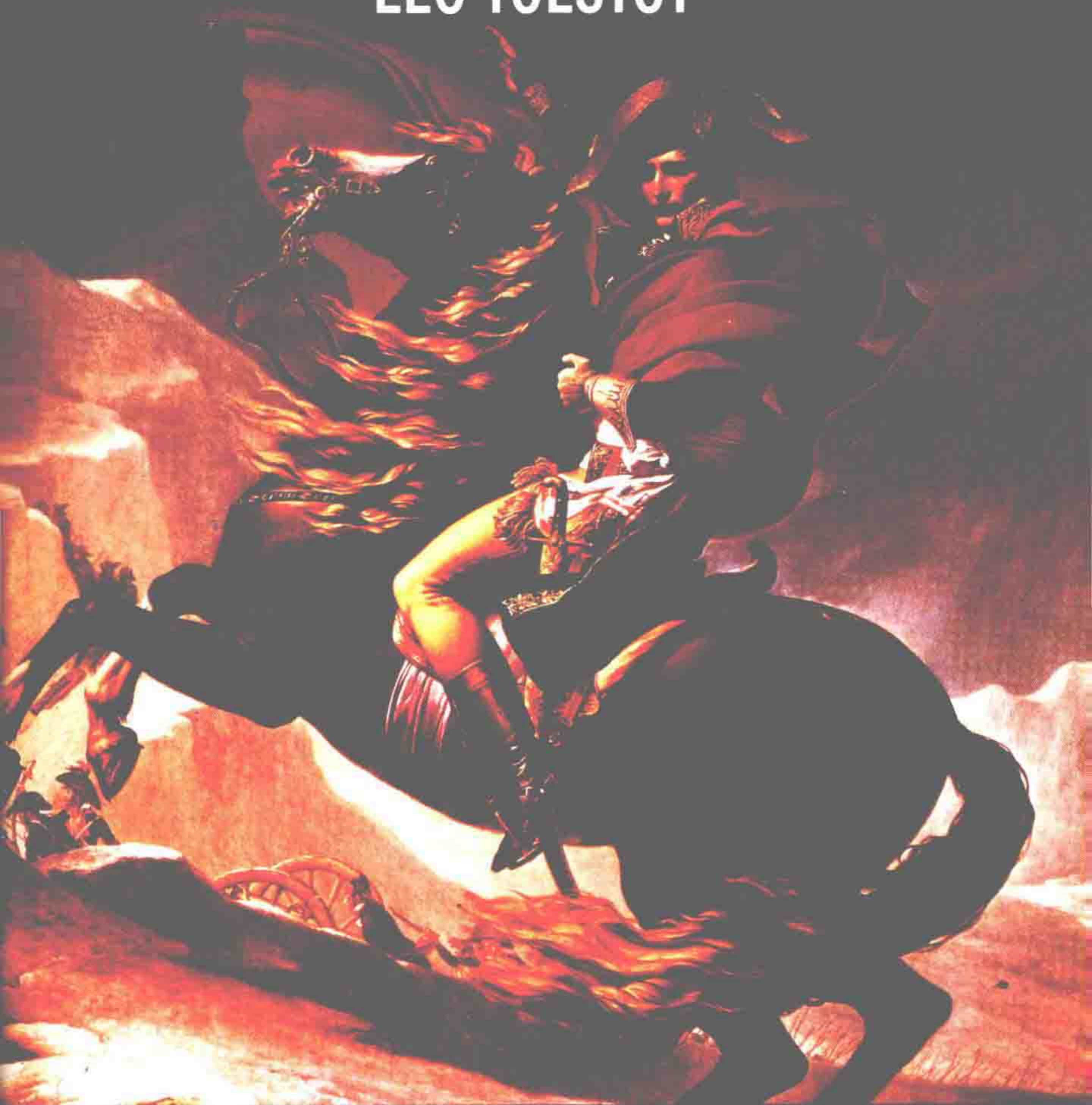


WAR AND PEACE

LEO TOLSTOY



WORDSWORTH CLASSICS OF WORLD LITERATURE

WAR AND PEACE

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Leo Tolstoy

Translated by

LOUISE AND AYLMER MAUDE

Introduction and Notes

HENRY AND OLGA CLARIDGE



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WAR AND PEACE

GENERAL INTRODUCTION

Wordsworth Classics are inexpensive editions designed to appeal to the general reader and students. We commissioned teachers and specialists to write wide ranging, jargon-free introductions and to provide notes that would assist the understanding of our readers rather than interpret the stories for them. In the same spirit, because the pleasures of reading are inseparable from the surprises, secrets and revelations that all narratives contain, we strongly advise you to enjoy this book before turning to the Introduction.

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INTRODUCTION

This introduction is in two sections. The reader might want to read the first section initially in order to familiarise himself with the background to Tolstoy's novel; the second part, which is critical and interpretive, is better left until the reader has finished the novel.

I

Historical Background to *War and Peace* *

War and Peace begins with a conversation between Anna Pávlovna Scherer and Prince Vasíli Kurágin at a reception in July 1805. Anna Pávlovna comments on Napoleon's recent seizure of Genoa and Lucca (the former in 1805, the latter in 1797) and later, on page 13, she refers disparagingly to Napoleon's crowning himself King of Italy at Milan in May 1805; only a few months before, in December 1804, Napoleon had crowned himself Emperor of France in the Cathedral of Notre-Dame. Three years earlier, in 1801, Alexander had succeeded to the throne of Russia after the assassination of his father Tsar Paul. A young man not lacking in ambition and vanity, he regarded Napoleon as his chief rival for influence in continental Europe and much of the drama of central

* Further material of an historical nature will be found in the Notes at the end of the novel.

European history in the first two decades of the nineteenth century was consequent upon this rivalry. Napoleon and Alexander vied for influence in the eastern Mediterranean where Alexander was suspicious of Napoleon's policies towards the Turkish Empire. Napoleon's annexation of Genoa, in breach of the treaty signed at Lunéville in 1801, seemed, moreover, to confirm Russian suspicions that his intentions were to deprive Austria of her influence in northern Italy. Austria's response was to join the Anglo-Russian coalition that had been effected between Great Britain and Russia in April 1805, precisely at that point when Napoleon had been contemplating invasion of England. Austria's action prompted Napoleon to march La Grande Armée, his most brilliant fighting force, into the Rhineland in the hope that he would be able to eviscerate this new coalition at birth. The French army swept swiftly eastwards with the devastating aggressiveness that marked Napoleon's military strategies when he was at the height of his powers. The army moved at about fourteen miles a day and by late September 1805 was encamped in Bavaria, ready to strike into the Grand-Duchy of Austria. Austria had mistakenly assumed that Italy would be the chief theatre of war and with too many men committed to the protection of the southern Alps and only 60,000 troops available under the command of General Mack (*le malheureux Mack*, 'the unhappy Mack') encamped at Ulm on its northern borders, Austrian defences against Napoleon stood desperately in need of reinforcement from Austria's allies. Alexander sent Russian troops under the command of Marshall Kutúzov to Austria's aid. But Napoleon was able to dictate the terms of combat and he engaged with Austrian and Russian forces ahead of major Russian reinforcements that were some two weeks' marching time away. The Austrians expected Napoleon to advance on Ulm from the Black Forest but he wheeled his army around to the rear of the Austrian forces in a spectacular flanking movement. Mack found himself surrounded and surrendered his army of 33,000 men at Ulm on 20 October. The Russo-Austrian force under Kutúzov, however, escaped, engaging in several delaying actions as they fell back, notably at Lambach, Amstetten, Melk and Schön Grabern (Hollabrunn); (Tolstoy describes these in Book Two of his novel). Napoleon entered Vienna where he replenished his supplies from Austrian stocks and from here he moved his army against the combined Austrian and Russian forces positioned around Brünn (now Brno in Slovakia). By the beginning of December, Napoleon's army was encamped some five miles west of the village of Austerlitz with the Russo-Austrian forces on his eastern flank. Kutúzov advised caution in the hope that in the now unavoidable engagement with the French all his forces would be at his disposal, even though his 87,000 men already outnumbered Napoleon's 73,000. But Alexander and Francis II, Emperor of Austria, were eager to engage the French and at the council of war at Ostraltitz (during which Tolstoy has Kutúzov falling asleep as the troop dispositions are read to him) the allies decided to advance on Napoleon's forces. The battle of Austerlitz, also known as 'the Battle of the Three Emperors', took place on 2 December 1805 (20 November in the Gregorian or old-style Russian calendar). Napoleon roused his troops to battle by talking of his enemies as 'these hirelings of England' (see p. 208) and of the honour of the French infantry and the French nation, and with a series of breathtaking manoeuvres defeated an army superior in numbers in little more than twelve hours. Twelve thousand allied soldiers were killed or wounded and 15,000 taken prisoner; French losses were

around 8,000 killed or wounded. Most military historians consider Austerlitz Napoleon's supreme achievement as a commander. Austria sued for peace, the Anglo-Russian coalition with its Austrian 'wing' collapsed, and Napoleon's forces seemed invincible. Napoleon granted an armistice to the Austrians on condition that Russian forces withdrew from Poland, and at the Treaty of Pressburg that followed the conclusion of hostilities Austria was deprived of her possessions in Germany and Italy.

The skirmishes before Austerlitz and the battle itself occupy Tolstoy for much of Books Two and Three (Volume One) of *War and Peace*.

With Austria subdued Napoleon turned his attention to the north. In August 1806, the Prussian army mobilised in the expectation of further war with the French. A Prussian ultimatum requiring the French army to withdraw to positions west of the Rhine by 7 October was ignored and Napoleon marched La Grande Armée into Saxony, one of Prussia's allies. On 14 October the French engaged the Prussians at Jena and Auerstädt and reduced the army of Frederick William III, the King of Prussia, to a mere shadow of its former self. The Duke of Brunswick, the Prussian commander-in-chief, was killed in the battle. The French continued to march north and east towards Königsberg. In January 1807, the Russians launched a winter offensive against Napoleon's forces and on 8 February an army of some 80,000 men under the command of General Bennigsen faced a somewhat smaller French force at Preussisch-Eylau in East Prussia. The resulting contest was one of the most terrible of modern battles: nearly a third of Napoleon's soldiers were either killed or wounded and Russian losses, though lower, were still very heavy. Neither side had won, though both claimed victory. Bennigsen's winter offensive, had, however, been beaten back. The two armies met again at Friedland, in East Prussia, on 14 June 1807, but this time the Russians were more decisively defeated and now Napoleon was, as he saw it, in a position to impose his terms on Tsar Alexander.

Napoleon and Alexander met at Tilsit on 25 June 1807. The treaty concluded there deprived Prussia of all her territories west of the River Elbe (the King of Prussia was not allowed to attend the meeting), a puppet Grand Duchy of Warsaw was created and Russian control over Finland, Sweden and Turkey was extended. More significantly, in secret clauses Alexander promised war on Great Britain if she refused peace with France. Tolstoy describes the meeting between the two Emperors at the end of Book Five (Volume One) of *War and Peace*

The treaty signed at Tilsit was never likely to survive Napoleon's and Alexander's ambitions, and Napoleon's seizure of the Duchy of Oldenburg (the Duke of Oldenburg was Tsar Alexander's brother-in-law) in 1810 violated the agreements reached at Tilsit. Tsar Alexander protested but Napoleon was increasingly irritated by Alexander's actions in allowing neutral shipping to enter Russian ports in defiance of the 'Continental System' by which Napoleon hoped to starve Great Britain of its access to foreign markets. Indeed, maintaining the Continental System as a whole was proving impossible, given the hostility and resentment it generated, and many Europeans saw it as evidence of Napoleon's despotic character. Both Great Britain and Prussia actively supported Alexander's actions, thus prompting Napoleon to seek ways in which he might isolate Russia diplomatically. By November 1811, Alexander had to all intents and purposes freed himself from the shackles that bound him to France, and Napoleon, in turn, had

decided that the only way to deal with his uncooperative neighbour was by force. French troops were withdrawn from Spain and transferred to Marshal Davout's army in Germany and by the spring of 1812 an enormous army (under half of which was native-born French) faced Russia across her western frontier. At ten o'clock on the evening of 23 June 1812 Napoleon's forces crossed the River Niemen into Russia. Kovno was quickly taken but at Smolénsk, in August, the French encountered stiff resistance. The French eventually overwhelmed the Russian defenders but at the cost of in excess of 10,000 casualties. The city was captured but not before it had been evacuated, and Napoleon had the dubious pleasure of entering a conquered city, now reduced to rubble by French shells and the fires started by the departing Russians. The loss of Smolénsk was attributed largely to General Barclay de Tolly's strategy and Tsar Alexander removed de Tolly and appointed Field-Marshal Kutúzov to supreme command of the Russian army.

Tolstoy's account of the ensuing battles takes up much of the second half of the novel: the battle of Borodinó ends Volume II and the evacuation of Moscow and the subsequent actions at Tarútino and Málo-Yaroslávets occupy the early books of Volume Three.

Though the French army won a technical victory at Borodinó, Kutúzov withdrew a combat-ready force of in excess of 90,000 men from the battlefield and Borodinó was an empty triumph for Napoleon's cause. The French entry into Moscow lay open but Rostophchín, the civilian Governor General of Moscow, ordered the complete evacuation of the city and, before his own departure, issued instructions that the city be set afire. Much of Moscow was destroyed, though Napoleon still found adequate lodgings for his army of a little under 100,000 men. Even with the fall of Moscow, however, Tsar Alexander refused to make peace and by mid-October 1812 Napoleon, with no alternative but withdrawal, was beginning preparations for retreat. In its famous retreat, La Grande Armée crossed the field of Borodinó still bestrewn with bodies from the battle of some seven weeks before. In early November the snow began to fall on the retreating army, and its increasing state of disrepair was compounded by regular Cossack attacks on its rear and the horrors of its chaotic crossing of the Berézina river, west of Smolénsk, at the end of November. By March 1813, La Grande Armée was finding it increasingly difficult to maintain its hold in East Prussia and the French domination of western Russia was at an end. Napoleon now found himself fighting the combined forces of Austria, Prussia and Russia simultaneously.

Books Fourteen and Fifteen of Volume Three describe the French flight from Russia.

II

The Genesis and Composition of *War and Peace*

War and Peace was concluded, and published in book form, in 1869 but the idea of a novel dealing with a significant aspect of contemporary Russian history had occupied Tolstoy since the beginning of the decade. In his 'Drafts for an Introduction to *War and Peace*', Tolstoy writes, 'In 1856 I started writing a tale

with a certain direction, the hero of which was to be a Decembrist returning with his family to Russia.' The Decembrists were so-called after the December 1825 uprising against the increasingly illiberal and autocratic Russian state; many of those involved were army officers who had fought against Napoleon. Tsar Nicholas I, Alexander I's successor, suppressed the movement mercilessly: many of the conspirators were executed, others sent to Siberia. Tolstoy found himself moving imaginatively into the world of 1825 but concluded that in order to understand his hero he needed to take him back to his youth, a youth 'that coincided with the period of 1812, so glorious for Russia'. Thus, by a kind of historical logic (the very 'logic' he was to be so dismissive of in his great novel), Tolstoy found that the fortunes of his hero, his very involvement in the events of December 1825, were intimately bound up with Napoleon's invasion of Russia. He had written some three chapters of his work but now put them aside. In their place he began work on a novel 'covering the years 1810 to 1820', but in fact he had gone back to 1805, the year of Austerlitz. A different kind of novel, therefore, began to take shape, one that partook of the features of a national epic in which the lives of individuals and various families are set against the context of Napoleon's war against Russia. By March 1865 he was writing in his diary that he had become 'absorbed in reading the history of Napoleon and Alexander' and 'the idea caught me up of writing a psychological history of Alexander and Napoleon. All the meanness, all the phrases, all the madness, all the contradictions of the people around them and in themselves . . . ' During the two months before Tolstoy committed this entry to his diary, the *Russian Messenger* had published thirty-eight chapters of a work (he instructed his editor *not* to refer to it as a novel) called *1805*, chapters that describe the family life of the Bolkónskys, the Rostóvs, the Kurágins, Pierre Bezúkhov and other members of St Petersburg's noble families. By the middle of the year, however, this material had been significantly amplified and when further instalments (entitled *War*) appeared in the *Russian Messenger* in February, March and April of 1866 Tolstoy's plans seemed to encompass the critical seven years between 1805 and 1812 when France and Russia rewrote European history. Through 1865 and 1866 he did extensive research on his novel, reading and rereading the extant military accounts (many of these figure in the Notes at the end of the novel) and, in September 1866, visiting the site of the battle at Borodinó to study the terrain and the topography so as to ensure that his account of the battle had the necessary naturalistic authenticity. The final title had been decided upon by March 1867 when in a draft agreement Tolstoy had deleted *1805* and replaced it with *War and Peace*. That same month a notice of impending publication of the complete work appeared. In fact the first four volumes were published in book form but Tolstoy still had material to add, and a second printing in 1869 reprinted the first four volumes along with the new volumes five and six. It is this complete second edition that constitutes the text as we know it, though, as will be seen in the Note on the Translation (p. xiv), subsequent editions divided the work into four volumes.

The fate of the work in Russian and Soviet history is instructive. As R. F. Christian and other commentators have remarked, the writing of *War and Peace* is almost certainly connected to the patriotic spirit that swept through Russian literature in the 1860s. This, in part, finds its source in the Crimean War, for Russia's defeat by Great Britain and France was not entirely ignominious and the

war rekindled interest in Russia's military might and thus, by extension, its role in subduing Napoleon earlier in the century. Related to this is the growing intellectual competition between 'Slavophiles and Westernizers' (memorably described in Ivan Turgenev's *Fathers and Sons*) during the period when Tolstoy was writing his novel. The Slavophil influence is strong in Tolstoy's works: like them he asserts the primacy of the moral and religious sense over the claims of reason, and like them he advocates the simple, yet profound, wisdom of the Russian peasantry against the godless absolutism of the West. That this wisdom should be a product of an agrarian life goes some way towards explaining how Romantic many of Tolstoy's ideas are. Equally, of course, his ideas may be understood as essentially conservative (he held a low opinion of attempts at constitutional, economic and political reform as any attentive reading of Constantine Levin's character in *Anna Karenina* will attest) and we are not, therefore, surprised to find Lenin execrating 'Tolstoyism' for the falsity of its ideas while at the same recognising Tolstoy's importance as a writer and his central place in the national consciousness. Indeed, while Russian communism abhorred Dostoevsky, Tolstoy was occasionally appropriated to its cause, never more vividly so than in 1941 when, after the German invasion of the Soviet Union (the parallels with Napoleon's invasion and retreat suggest that Adolf Hitler had not read his Tolstoy), Stalin instructed that selected passages from *War and Peace* be posted in public places for Soviet citizens to read so they might gird themselves against the new invader. After Stalin's death in 1953 any ambivalence towards Tolstoy's place in the literary culture of the Soviet Union was removed by the completion of the 'Jubilee Edition' of his works (see Note on the Translation), one of the great achievements of Soviet scholarship.

The Novel

'This work is more similar to a novel or a tale than to anything else, but it is not a novel because I cannot and do not know how to confine the characters I have created within given limits – a marriage or a death after which the interest in the narration would cease.' Tolstoy was aware of what we may call the 'ontological' problems that surrounded a work of the magnitude of *War and Peace*. In his 'Some Words about *War and Peace*' (p. 968) he adverts to the problem of definition when he writes that *War and Peace* 'is not a novel, even less is it a poem, and still less an historical chronicle. *War and Peace* is what the author wished and was able to express in the form in which it is expressed.' We have here the adumbrations of a Romantic theory of organic form (the work of art is like a tree that grows according to the laws of its own biological necessity), but elsewhere, in his notes and his early drafts of chapters, we see him describing what most readers would call an historical novel. But the historical novel is for Tolstoy not simply (the word may seem infelicitous!) a matter of placing characters and their actions against a backdrop of 'real' events but also entails a philosophical understanding of the nature of history itself. Tolstoy was deeply sceptical of the historian's claim that he could offer an explanation of historical events that followed a *causative* and evolutionary pattern. In this respect Tolstoy's scepticism reflects a more general scepticism towards scientific models of human action. His readings of the works of Joseph de Maistre (extensively discussed by Sir Isaiah Berlin), the Sardinian

Ambassador in St Petersburg between 1803-17, helped form his sense that historical events are not shaped by the individual will, no matter how much that will sees itself as the shaping force. This thesis governs his attempts to refute the theory that 'great men' dictate the course of historical events. According to Tolstoy, Napoleon, for example, could have acted in no other way than the way he did. Thus at Borodinó Napoleon deludes himself into thinking that the battle, to all intents and purposes, follows his premeditated design. Instead, by concentrating his attention on the actions of the ordinary soldier and the seemingly insignificant details of a host of minor actions, Tolstoy seeks to persuade us of the ineffectualness of Napoleon's instructions and of the entirely unpredictable nature of human combat. As many commentators have noticed, however, Tolstoy writes with the benefit of hindsight and thus contrives to make the orders of military commanders seem more irrational, and illogical, than they might have seemed to those who participated in the events themselves. The individual deeds of many thousands of soldiers, which once committed are irrevocable, combine together in essentially unanalysable ways to form historical action. Thus, as Tolstoy writes in his Second Epilogue to the novel, history generalises a whole series of commands 'into a single expression of will'; but this is simply an illusion and, therefore, a falsehood.

The novel is frequently interrupted by what might seem to be theoretical digressions on the nature of history and the nature of war, but, for Tolstoy, these digressions are indispensable to our understanding of the novel, for no account of the life of nations and of humanity (as he defines history) can choose to ignore them. The role of entertainment in the novel is for him a trivial matter; above all the novel must edify and instruct, must provide both knowledge and moral teaching. In this respect Tolstoy addresses (though not so directly) similar issues in the lives of his characters. The broad canvas of Russia's war with France is echoed in the equally broad canvas of Tolstoy's picture of Russian life and while we may think the two are morally and intellectually unconnected, even antithetical, an attentive reading of the novel will reveal how carefully they are woven together. Kutúzov the Russian 'hero' of the war – it has frequently been remarked that *War and Peace* is a novel with no single hero – has qualities that connect him with Platon Karatáev, the peasant whom Pierre befriends after his capture by the French. Kutúzov has no strategic genius; his qualities lie in his essentially passive character, his patience and, above all, his belief that when in doubt inaction is far preferable to action, a belief that Tolstoy endorses at the end of the novel. Similarly, in his accounts of family life and especially in his characterisations of Prince Andrew Bolkónsky and Pierre, the sensitivity to life Tolstoy enacts is intimately bound up with qualities of passivity, humility and the love of others. In this respect, of course, love might be seen as another antithesis to war, and this may remind us of the central role Natásha plays in the novel, linking many of the important male characters through the varying stages of her affections (as an adolescent she dreams of Bóris Drubetskóy, later she inflames Denísov, then she falls in love with Andrew Bolkónsky and becomes engaged to him before, finally, marrying Pierre). But Tolstoy's interest is not in sexual love (his treatment of this in *Anna Karenina* throws an important light on his sense of its unsatisfactory nature) and his account of Pierre's marriage to the beautiful, but soulless, Héléne Kurágina serves to emphasise the inadequacy of physical desire and outward forms

of beauty as the bases on which a permanent relationship can be built. Tolstoy promoted a kind of anarchic Christianity in his later years and one can see the outline of this in his great novel, for the humility and passivity he describes in peasant life, in Kutúzov, and in many of the scenes of family life (one thinks especially of Princess Mary's encouragement of a spirit of forgiveness towards the French in her brother Prince Andrew) is predicated on his belief in the ineluctable mystery of life and the futility of man's attempts to make any sense of it.

No introduction to *War and Peace* can convey the magnitude of Tolstoy's achievement, and the nature of his realism, and with it his understanding of human life, is such that few readers need anything in the way of explanation or interpretation to understand what he has created. F. R. Leavis said of *Anna Karenina* that it is 'the great novel of modern – of our – civilisation'. By this Leavis meant that when reading the novel we have no sense of our having been 'transported' back in time: the trivial details may differ, people may travel by coach rather than motor car and wear what we might now consider unfashionable clothes, but no reader confuses this with the unfamiliar or the antiquated. What impresses us above all in Tolstoy is the *familiarity* of the world he describes, and while *War and Peace* may, superficially, seem less accessible than the later novel its historical materials are no barrier to its appreciation. The notes appended to this edition should, therefore, be consulted sparingly since Tolstoy's narrative powers are such that his historical allusions are so intimately embedded in their contexts that they are almost self-explanatory. For Tolstoy the novel was a not a matter of plot but of story, and the story that he tells here admirably meets those criteria of simplicity from which he felt all genuine wisdom flowed.

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NOTE ON THE TRANSLATION

Olga Claridge

This Wordsworth edition of *War and Peace* reprints the translation of Aylmer and Louise Maude, first published by the Macmillan Press in 1920 and generally known as 'the Maude translation'. A subsequent edition, known as the Centenary Edition, was published in 1930; for this edition Aylmer Maude made extensive notes (most of which have been reprinted here with only minor correction or modification) and greatly improved the maps. The Maudes knew Tolstoy, Aylmer having met him while he was working as an executive with the Russian Carpet Company in Moscow. His wife, Louise, was born in Moscow and spent the first forty-two years of her life there; she was fluent in Russian, German and English; the extent of Louise's contribution has probably been underestimated and it is likely that her knowledge of Russian, particularly its idioms, greatly facilitated her husband's work. Their translation received, in effect, Tolstoy's 'imprimatur'.

There are extensive passages of French in the novel. The opening paragraph, for example, is almost entirely in French, though in this edition Maude chose to translate the French for his English readers. Tolstoy's realism, indeed, is such that some of the French is deliberately unidiomatic and thus accurately represents the way French was spoken amongst the educated and aristocratic classes. Russian editions retained the French and the standard 'Communist era' text, the 'Jubilee Edition' (Polnoe Sobranie Sochinenii, Moscow, 1928-58), reprinted the original text that Sophie Tolstoy (presumably with her husband's approval) saw through publication in 1886 in which the French was restored (Tolstoy having translated it into Russian for his edition of 1873). The division of the novel into four volumes that Tolstoy made for his revised edition of 1873 was retained. Confusion can arise (though it is not material to the reader's experience) from the divisions of the novel into volume and book, and the subdivisions into part and chapter; the extant translations vary considerably in this respect. This edition dispenses with the division of 'books' sub-divided into further 'books' and uses the word 'volume' (as the Russian word *tom* would be translated), as Tolstoy intended.

Russians refer to one another formally by first (Christian) name and patronymic (the name of one's father, the ending of which changes according to gender); thus, Nicholas Bolkónsky is Nikolái Andréevich Bolkónsky and Pierre is Pierre Kirilóvich Bezúkhov; Tolstoy's full name was Lev Nikólaievich Tolstoy, thus indicating that he is Lev (Leo), son of Nicholas. This form of address is used in all social contexts except where the speakers are relatives or intimates. Children, therefore, are addressed by their parents in various forms of the diminutive, but they themselves address their parents in forms that correspond to the English *thou* or *you* (or the French *tu* or *vous*) and never by Christian name and patronymic. The diminutive form, usually constructed by the addition of a suffix (Andrei – Andrúsha, Nikolái – Nikólenka), but also contracted (Nicolái – Kólya), expresses endearment and is used by family members and very close friends. Intimates will habitually use the diminutive form of address; thus Pierre refers to Héléne as 'Léyla' after their marriage, but as 'Héléne' when he wishes to admonish her.

These forms of address correspond to mood and situation. The Maudes retained these subtle distinctions where many modern translators would ignore them. They chose, moreover, to retain the masculine and feminine endings of proper names: Andrei Bolkónsky and Princess Elisabeth (Lise) Bolkónskaya; Prince Vasíli Kurágin and Princess Hélène Kurágin \grave{a} ; Count Ilya Rostóv and Countess Natálya Rostóva, etc. No translation, no matter how good, can render all the subtleties and nuances of a language, but the Maude translation has the virtue of 'anglicising' Tolstoy's text considerably less than those of more recent translators.

THE NAMES OF THE PRINCIPAL CHARACTERS AND A GUIDE TO PRONUNCIATION

Olga Claridge

Names here are, in most cases, grouped by family allegiances. The transliteration of Russian has only recently been standardised and variations (especially with respect to the *i* and *y* endings of proper names) are legion. For the purpose of consistency with the Maude translation names are rendered here as they will be found in the text. The English reader may wish to note that the stress in Russian proper-names tends to fall on the second syllable (thus Bolkónsky, Bezúkhov) and have been marked as such where appropriate. Rostóv has been so marked though the scholar A. B. Goldenveizer claims that Tolstoy pronounced it Róstov.

THE ROSTÓVS

COUNT ILYA ROSTÓV, a nobleman

COUNTESS NATÁLYA ROSTÓVA, his wife

COUNT NICHOLAS (NIKOLÁI) ROSTÓV, their elder son

COUNT PETER (PETYA), their younger son

COUNTESS VERA ROSTÓVA, their elder daughter

COUNTESS NATÁLYA (NATÁSHA) ROSTÓVA, their younger daughter

SÓNYA, an impoverished niece of the Rostóvs

LIEUTENANT ALPHONSE KARLÓVICH BERG, an officer of German extraction
who marries Countess Vera Rostóva

DENÍSOV (VÁSKA), a friend of Nicholas Rostóv

THE BEZÚKHOVS

COUNT CYRIL BEZÚKHOV, a rich nobleman

PIERRE, his illegitimate son who is legitimised after his father's death and
becomes Count Bezúkhov

PRINCESS CATICHE (CATHERINE SEMĚNOVNA), Pierre's cousin

KARATÁEV (PLATON), a peasant soldier whom Pierre befriends

THE BOLKÓNSKIS

PRINCE NICHOLAS (NIKOLÁI) ANDREEVICH BOLKÓNSKI, a retired army general

PRINCE ANDREW (ANDREI) BOLKÓNSKI, his son, an officer in Marshal Kutúzov's
staff

PRINCESS MARY (MARIA) BOLKÓNSKAYA, his daughter

PRINCESS ELISABETH (LISE) BOLKÓNSKAYA, Prince Andrew Bolkónski's wife

PRINCE NICHOLAS (NIKOLÁI, KOKO), Prince Andrew Bolkónski's son

MADemoiselle BOURIENNE, Princess Mary Bolkónskaya's French companion

THE KURÁGINS

PRINCE VASÍLI KURÁGIN, an elderly nobleman

PRINCE HIPPOLYTE KURÁGIN, his elder son

PRINCE ANATOLE KURÁGIN, his younger son

PRINCESS HÉLÈNE (LÉYLA, PRONOUNCED 'LYOLYA') KURÁGINA, his daughter
and Pierre Bezúkhov's wife

THE DRUBETSKÓYS

PRINCESS ANNA MIKHÁYLOVNA DRUBETSKÁYA, an impoverished noblewoman

PRINCE BORÍS (BÓRY) DRUBETSKÓY, her son

JULIE KARÁGINA, an heiress and Boris's wife

ALEXANDER, Tsar of Russia

KUTÚZOV, Commander-in-Chief of the Russian Army

LAVRÚSKA, Denísov's batman

NAPOLEON BUONAPARTE, Emperor of France and Commander-in-Chief of the
French Army

ROSTOPCHÍN, Governor-General of Moscow

SPERÁNSKI, a minister in Alexander's government

Further information about many of the characters can be found in the Notes at
the end of the novel.

DATES OF PRINCIPAL EVENTS

To adjust nineteenth-century old-style dates to our Western calendar twelve days
have to be added in each case.

1805

- | | |
|---------------|---|
| October 11th | Kutúzov inspects regiment near Braunau
<i>Le malheureux Mack</i> arrives |
| October 23rd | The Russian army crosses the Enns |
| October 24th | Fight at Amstetten |
| October 28th | The Russian army crosses the Danube |
| October 30th | Defeats Mortier at Dürrenstein |
| November 4th | Napoleon writes to Murat from Schönbrunn
Battle of Schön Grabern |
| November 19th | The Council of War at Ostraltitz |
| November 20th | Battle of Austerlitz |

1807

- | | |
|--------------|-----------------------------|
| January 27th | Battle of Preussisch-Eylau |
| June 2nd | Battle of Friedland |
| June 13th | The Emperors meet at Tilsit |