WAR AND PEACE

{COMPLETE & ILLUSTRATED}

VOLUME-I

BY

LEON TOLSTOY

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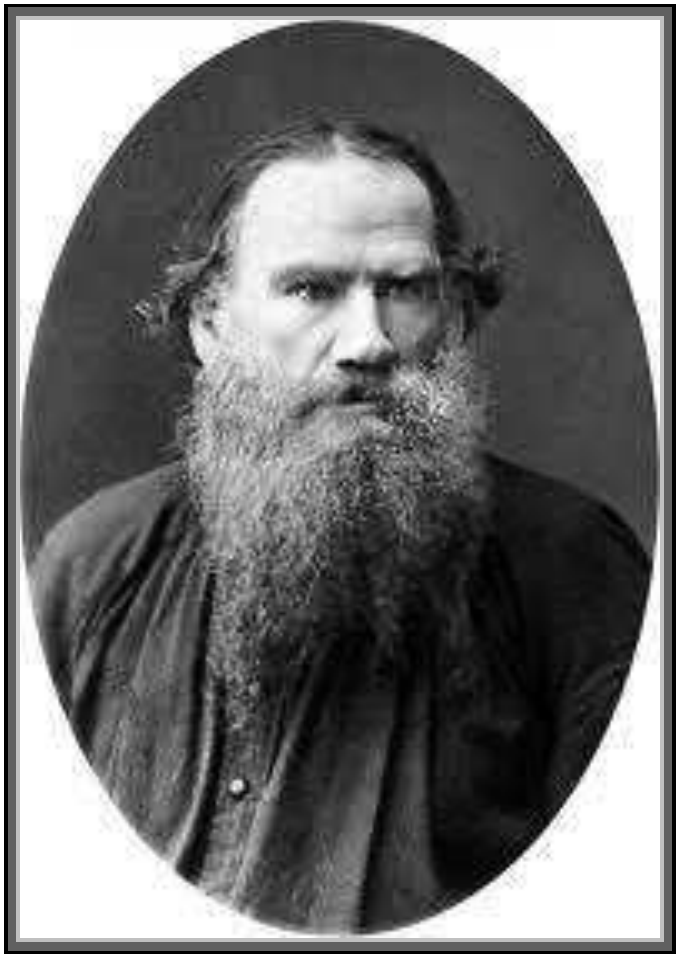
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About Author



Leon Tolstoy in May 1908

Tolstoy was born in Yasnaya Polyana, the family estate in the Tula region of Russia. The Tolstoys were a well-known family of old Russian nobility. He was the fourth of five children of Count Nikolai Ilyich Tolstoy, a veteran of the Patriotic War of 1812, and Countess Mariya Tolstaya (Volkonskaya). Tolstoy's parents died when he was young, so he and his siblings were brought up by relatives. In 1844, he began studying law and oriental languages at Kazan University. His teachers described him as "both unable and unwilling to learn." Tolstoy left university in the middle of his studies, returned to Yasnaya Polyana and then spent much of his time in Moscow and Saint Petersburg. In 1851, after running up heavy gambling debts, he went with his older brother to the Caucasus and joined the army. It was about this time that he started writing.

His conversion from a dissolute and privileged society author to the non-violent and spiritual anarchist of his latter days was brought about by his experience in the army as well as two trips around Europe in 1857 and 1860–61. Others who followed the same path were Alexander Herzen, Mikhail Bakunin, and Peter Kropotkin. During his 1857 visit, Tolstoy witnessed a public execution in Paris, a traumatic experience that would mark the rest of his life. Writing in a letter to his friend Vasily Botkin: "The truth is that the State is a conspiracy designed not only to exploit, but above all to corrupt its citizens ... Henceforth, I shall never serve any government anywhere."

His European trip in 1860–61 shaped both his political and literary transformation when he met Victor Hugo, whose literary talents Tolstoy praised after reading Hugo's newly finished *Les Miserables*. A comparison of Hugo's novel and Tolstoy's *War and Peace* shows the influence of the evocation of its battle scenes. Tolstoy's political philosophy was also influenced by a March 1861 visit to French anarchist Pierre-Joseph Proudhon, then living in exile under an assumed name in Brussels. Apart from reviewing Proudhon's forthcoming publication, *La Guerre et la Paix* (*War and Peace* in French), whose title Tolstoy would borrow for his masterpiece, the two men discussed education, as Tolstoy wrote in his educational notebooks: "If I recount this conversation with Proudhon, it is to show that, in my personal experience, he was the only man who understood the significance of education and of the printing press in our time."

Fired by enthusiasm, Tolstoy returned to Yasnaya Polyana and founded thirteen schools for his serfs' children, based on the principles Tolstoy described in his 1862 essay "The School at Yasnaya Polyana". Tolstoy's educational experiments were short-lived, partly due to harassment by the Tsarist secret police. However, as a direct forerunner to A. S. Neill's Summerhill School, the school at Yasnaya Polyana can justifiably be claimed to be the first example of a coherent theory of democratic education.

Religious and political beliefs

After reading Schopenhauer's *The World as Will and Representation*, Tolstoy gradually became converted to the ascetic morality upheld in that work as the proper spiritual path for the upper classes: "Do you know what this summer has meant for me? Constant raptures over Schopenhauer and a whole series of spiritual delights which I've never experienced before. ... no student has ever studied so much on his course, and learned so much, as I have this summer"



Tolstoy dressed in peasant clothing, by Ilya Repin (1901)

In Chapter VI of *A Confession*, Tolstoy quoted the final paragraph of Schopenhauer's work. It explained how the nothingness that results from complete denial of self is only a relative nothingness, and is not to be feared. The novelist was struck by the description of Christian, Buddhist, and Hindu ascetic renunciation as being the path to holiness. After reading passages such as the following, which abound in Schopenhauer's ethical chapters, the Russian nobleman chose poverty and formal denial of the will:

> *But this very necessity of involuntary suffering (by poor people) for eternal salvation is also expressed by that utterance of the Savior (Matthew 19:24): "It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God." Therefore those who were greatly in earnest about their eternal salvation, chose voluntary poverty when fate had denied this to them and they had been born in wealth. Thus Buddha Sakyamuni was born a prince, but voluntarily took to the mendicant's staff; and Francis of Assisi, the founder of the mendicant orders who, as a youngster at a ball, where the daughters of all the notabilities were sitting together, was asked: "Now Francis, will you not soon make your choice from these beauties?" and who replied: "I have made a far more beautiful choice!" "Whom?" "*La povertà *(poverty)": whereupon he abandoned every thing shortly afterwards and wandered through the land as a mendicant.*

In 1884, Tolstoy wrote a book called "*What I Believe*", in which he openly confessed his Christian beliefs. He affirmed his belief in Jesus Christ's teachings and was particularly influenced by the Sermon on the Mount, and the injunction to turn the other cheek, which he understood as a "commandment of non-resistance to evil by force" and a doctrine of pacifism and nonviolence. In his work *The Kingdom Of God Is Within You*, he explains that he considered mistaken the Church's doctrine because they had made a "perversion" of Christ's teachings. Tolstoy also received letters from American quakers who introduced him to the non-violence writings of Quaker Christians such as George Fox, William Penn and Jonathan Dymond. Tolstoy believed being a Christian required him to be a pacifist; the consequences of being a pacifist, and the apparently inevitable waging of war by government, are the reason why he is considered a philosophical anarchist.

Later, various versions of "Tolstoy's Bible" would be published, indicating the passages Tolstoy most relied on, specifically, the reported words of Jesus himself.

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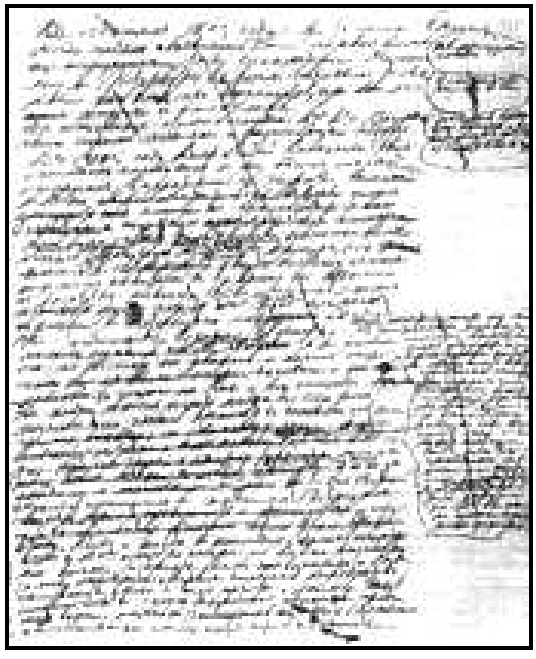
Preface (About the Book)

War and Peace is a novel by the Russian author Leo Tolstoy, first published in 1869. The work is epic in scale and is regarded as one of the most important works of world literature. It is considered Tolstoy's finest literary achievement, along with his other major prose work *Anna Karenina* (1873–1877).

War and Peace delineates in graphic detail events surrounding the French invasion of Russia, and the impact of the Napoleonic era on Tsarist society, as seen through the eyes of five Russian aristocratic families. Portions of an earlier version of the novel, then known as *The Year 1805*, were serialized in the magazine *The Russian Messenger* between 1865 and 1867. The novel was first published in its entirety in 1869.

Tolstoy himself, somewhat enigmatically, said of *War and Peace* that it was "not a novel, even less is it a poem, and still less a historical chronicle". Large sections of the work, especially in the later chapters, are philosophical discussion rather than narrative. He went on to elaborate that the best Russian literature does not conform to standard norms and hence hesitated to call *War and Peace* a novel. (Instead, Tolstoy regarded *Anna Karenina* as his first true novel.)

Crafting the novel



Tolstoy's notes from the ninth draft of *War and Peace*, 1864

War and Peace is well known as being one of the longest novels ever written, though not the longest. It is actually the seventh longest novel ever written in a Latin or Cyrillic based alphabet and is subdivided into four books or volumes, each with sub parts containing many chapters. It is 16th on Wikipedia's list of the world's longest novels.

Tolstoy came up with the title, and some of his themes, from an 1861 work of Pierre-Joseph Proudhon: *La Guerre et la Paix* ('War and Peace' in French). Tolstoy had served in the Crimean War and written a series of short stories and novellas featuring scenes of war.

He began writing *War and Peace* in the year that he finally married and settled down at his country estate. The first half of the book was written under the name "1805".

During the writing of the second half, he read widely and acknowledged Schopenhauer as one of his main inspirations. However, Tolstoy developed his own views of history and the role of the individual within it.

The first draft of *War and Peace* was completed in 1863. In 1865, the periodical *Russkiy Vestnik* published the first part of this early version under the title *1805*. In the following year, it published more of the same early version. Tolstoy was dissatisfied with this version, although he allowed several parts of it to be published with a different ending in 1867, still under the same title "1805". He heavily rewrote the entire novel between 1866 and 1869. Tolstoy's wife, Sophia Tolstaya, wrote as many as seven separate complete manuscripts by hand before Tolstoy considered it again ready for publication. The version that was published in *Russkiy Vestnik* had a very different ending from the version eventually published under the title *War and Peace* in 1869. Russians who had read the serialized version were anxious to acquire the complete first edition, which included epilogues, and it sold out almost immediately. The novel was translated almost immediately after publication into many other languages.

The novel can be generally classified as historical fiction. It contains elements present in many types of popular 18th and 19th century literature, especially the romance novel. *War and Peace* attains its literary status by transcending genres.

Tolstoy was instrumental in bringing a new kind of consciousness to the novel. His narrative structure is noted for its "god-like" ability to hover over and within events, but also in the way it swiftly and seamlessly portrayed a particular character's point of view. His use of visual detail is often cinematic in its scope, using the literary equivalents of panning, wide shots and close-ups, to give dramatic interest to battles and ballrooms alike. These devices, while not exclusive to Tolstoy, are part of the new style of the novel that arose in the mid-19th century and of which Tolstoy proved himself a master.

Realism

Tolstoy incorporated extensive historical research. He was also influenced by many other novels. A veteran of the Crimean War, Tolstoy was quite critical of standard history, especially the standards of military history, in *War and Peace*. Tolstoy read all the standard histories available in Russian and French about the Napoleonic Wars and combined more traditional historical writing with the novel form. He explains at the start of the novel's third volume his own views on how history ought to be written. His aim was to blur the line between fiction and history, in order to get closer to the truth, as he states in Volume II.

The novel is set 60 years earlier than the time at which Tolstoy wrote it, "in the days of our grandfathers", as he puts it. He had spoken with people who had lived through war during the French invasion of Russia in 1812, so the book is also, in part, accurate ethnography fictionalized. He read letters, journals, autobiographical and biographical materials pertaining to Napoleon and the dozens of other historical characters in the novel. There are approximately 160 real persons named or referred to in *War and Peace*.

Plot summary:

War and Peace has a large cast of characters, the majority of whom are introduced in the first book. Some are actual historical figures, such as Napoleon and Alexander I. While the scope of the novel is vast, it is centered around five aristocratic families. The plot and the interactions of the characters take place in the era surrounding the 1812 French invasion of Russia during the Napoleonic wars.

Book/Volume One

The novel begins in July 1805 in Saint Petersburg, at a soirée given by Anna Pavlovna Scherer—the maid of honour and confidante to the queen mother Maria Feodorovna. Many of the main characters and aristocratic families in the novel are introduced as they enter Anna Pavlovna's salon. Pierre (Pyotr Kirilovich) Bezukhov is the illegitimate son of a wealthy count, an elderly man who is dying after a series of strokes. Pierre is about to become embroiled in a struggle for his inheritance. Educated abroad at his father's expense following his mother's death, Pierre is essentially kindhearted, but socially awkward, and owing in part to his open, benevolent nature, finds it difficult to integrate into Petersburg society. It is known to everyone at the soirée that Pierre is his father's favorite of all the old count’s illegitimate children.

Also attending the soireé is Pierre's friend, the intelligent and sardonic Prince Andrei Nikolayevich Bolkonsky, husband of Lise, the charming society favourite. Finding Petersburg

society unctuous and disillusioned with married life after discovering his wife is empty and superficial, Prince Andrei makes the fateful choice to be an aide-de-camp to Prince Mikhail Ilarionovich Kutuzov in the coming war against Napoleon.



The Empress Dowager, Maria Feodorovna, mother of reigning Tsar Alexander I, is the most powerful woman in the Russian royal court, in the historical setting of the novel.

The plot moves to Moscow, Russia's ancient city and former capital, contrasting its provincial, more Russian ways to the highly mannered society of Petersburg. The Rostov family are introduced. Count Ilya Andreyevich Rostov has four adolescent children. Thirteen-year-old Natasha (Natalia Ilyinichna) believes herself in love with Boris Drubetskoy, a disciplined young man who is about to join the army as an officer. Twenty-year-old Nikolai Ilyich pledges his love to Sonya (Sofia Alexandrovna), his fifteen-year-old cousin, an orphan who has been brought up by the Rostovs. The eldest child of the Rostov family, Vera Ilyinichna, is cold and somewhat haughty but has a good prospective marriage in a Russian-German officer, Adolf Karlovich Berg. Petya (Pyotr Ilyich) is nine and the youngest of the Rostov family; like his brother, he is impetuous and

eager to join the army when of age. The heads of the family, Count Ilya Rostov and Countess Natalya Rostova, are an affectionate couple but forever worried about their disordered finances.

At Bald Hills, the Bolkonskys' country estate, Prince Andrei departs for war and leaves his terrified, pregnant wife Lise with his eccentric father Prince Nikolai Andreyevich Bolkonsky and devoutly religious sister Maria Nikolayevna Bolkonskaya.

The second part opens with descriptions of the impending Russian-French war preparations. At the Schöngrabern engagement, Nikolai Rostov, who is now conscripted as ensign in a squadron of hussars, has his first taste of battle. He meets Prince Andrei, whom he insults in a fit of impetuousness. Even more than most young soldiers, he is deeply attracted by Tsar Alexander's charisma. Nikolai gambles and socializes with his officer, Vasily Dmitrich Denisov, and befriends the ruthless, and perhaps, psychopathic Fyodor Ivanovich Dolokhov.

Book/Volume Two



Scene in Red Square, Moscow, 1801. Oil on canvas by Fedor Yakovlevich Alekseev.

Book Two begins with Nikolai Rostov briefly returning on home leave to Moscow. Nikolai finds the Rostov family facing financial ruin due to poor estate management. He spends an eventful winter at home, accompanied by his friend Denisov, his officer from the Pavlograd Regiment in which he serves. Natasha has blossomed into a beautiful young girl. Denisov falls in love with her, proposes marriage but is rejected. Although his mother pleads with Nikolai to find

himself a good financial prospect in marriage, Nikolai refuses to accede to his mother's request. He promises to marry his childhood sweetheart, the dowry-less Sonya.

Pierre Bezukhov, upon finally receiving his massive inheritance, is suddenly transformed from a bumbling young man into the richest and most eligible bachelor in the Russian Empire. Despite rationally knowing that it is wrong, he is convinced into marriage with Prince Kuragin's beautiful and immoral daughter Hélène (Elena Vasilyevna Kuragina), to whom he is superficially attracted. Hélène, who is rumoured to be involved in an incestuous affair with her brother, the equally charming and immoral Anatol, tells Pierre that she will never have children with him. Hélène is rumoured to have an affair with Dolokhov, who mocks Pierre in public. Pierre loses his temper and challenges Dolokhov, a seasoned dueller and ruthless killer, to a duel. Unexpectedly, Pierre wounds Dolokhov. Hélène denies her affair, but Pierre is convinced of her guilt and, after almost being violent to her, leaves her. In his moral and spiritual confusion, Pierre joins the Freemasons, and becomes embroiled in Masonic internal politics. Much of Book Two concerns his struggles with his passions and his spiritual conflicts to be a better man. Now a rich aristocrat, he abandons his former carefree behavior and enters upon a philosophical quest particular to Tolstoy: how should one live a moral life in an ethically imperfect world? The question continually baffles and confuses Pierre. He attempts to liberate his serfs, but ultimately achieves nothing of note.

Pierre is vividly contrasted with the intelligent and ambitious Prince Andrei Bolkonsky. At the Battle of Austerlitz, Andrei is inspired by a vision of glory to lead a charge of a straggling army. He suffers a near fatal artillery wound. In the face of death, Andrei realizes all his former ambitions are pointless and his former hero, Napoleon (who rescues him in a horseback excursion to the battlefield), is apparently as vain as himself.

Prince Andrei recovers from his injuries in a military hospital and returns home, only to find his wife Lise dying in childbirth. He is stricken by his guilty conscience for not treating Lise better when she was alive, and is haunted by the pitiful expression on his dead wife's face. His child, Nikolenka, survives.

Burdened with nihilistic disillusionment, Prince Andrei does not return to the army but chooses to remain on his estate, working on a project that would codify military behavior to solve problems of disorganization responsible for the loss of life on the Russian side. Pierre visits him and brings new questions: where is God in this amoral world? Pierre is interested in panentheism and the possibility of an afterlife.

Pierre's estranged wife, Hélène, begs him to take her back, and against his better judgment and in trying to abide by the Freemason laws of forgiveness, he does. Despite her vapid shallowness, Hélène establishes herself as an influential hostess in Petersburg society.

Prince Andrei feels impelled to take his newly written military notions to Petersburg, naively expecting to influence either the Emperor himself or those close to him. Young Natasha, also in Petersburg, is caught up in the excitement of dressing for her first grand ball, where she meets Prince Andrei and briefly reinvigorates him with her vivacious charm. Andrei believes he has found purpose in life again and, after paying the Rostovs several visits, proposes marriage to Natasha. However, old Prince Bolkonsky, Andrei's father, dislikes the Rostovs, opposes the marriage, and insists on a year's delay. Prince Andrei leaves to recuperate from his wounds abroad, leaving Natasha initially distraught. She soon recovers her spirits, however, and Count Rostov takes her and Sonya to spend some time with a friend in Moscow.

Natasha visits the Moscow opera, where she meets Hélène and her brother Anatol. Anatol has since married a Polish woman whom he has abandoned in Poland. He is very attracted to Natasha and is determined to seduce her. Hélène and Anatol conspire together to accomplish this plan. Anatol kisses Natasha and writes her passionate letters, eventually establishing plans to elope. Natasha is convinced that she loves Anatol and writes to Princess Maria, Andrei's sister, breaking off her engagement. At the last moment, Sonya discovers her plans to elope and foils them. Pierre is initially horrified by Natasha's behavior, but realizes he has fallen in love with her. During the time when the Great Comet of 1811–2 streaks the sky, life appears to begin anew for Pierre.

Prince Andrei accepts coldly Natasha's breaking of the engagement. He tells Pierre that his pride will not allow him to renew his proposal. Ashamed, Natasha makes a suicide attempt and is left seriously ill.

Book/Volume Three

With the help of her family, especially Sonya, and the stirrings of religious faith, Natasha manages to persevere in Moscow through this dark period. Meanwhile, the whole of Russia is affected by the coming confrontation between Napoleon's troops and the Russian army. Pierre convinces himself through gematria that Napoleon is the Antichrist of the *Book of Revelation*. Old prince Bolkonsky dies of a stroke while trying to protect his estate from French marauders. No organized help from any Russian army seems available to the Bolkonskys, but Nikolai Rostov turns up at their estate in time to help put down an incipient peasant revolt. He finds himself attracted to Princess Maria, but remembers his promise to Sonya. Back in Moscow, the war-obsessed Petya manages to snatch a loose piece of the Tsar's biscuit outside the Cathedral of the Assumption; he finally convinces his parents to allow him to enlist.



The Battle of Borodino, fought on September 7, 1812 and involving more than 250,000 troops and 70,000 casualties was a pivotal turning point in Napoleon's failed campaign to take Russia. It is vividly depicted in great detail through the plot and characters in *War and Peace*. Painting by Louis-François, Baron Lejeune, 1822.

Napoleon himself is a main character in this section of the novel and is presented in vivid detail, as both a thinker and would-be strategist. His *toilette* and his customary attitudes and traits of mind are depicted in detail. Also described are the well-organized force of over 400,000 French Army (only 140,000 of them actually French-speaking) which marches quickly through the Russian countryside in the late summer and reaches the outskirts of the city of Smolensk. Pierre decides to leave Moscow and go to watch the Battle of Borodino from a vantage point next to a Russian artillery crew. After watching for a time, he begins to join in carrying ammunition. In the midst of the turmoil he experiences firsthand the death and destruction of war. The battle becomes a hideous slaughter for both armies and ends in a standoff. The Russians, however, have won a moral victory by standing up to Napoleon's reputedly invincible army. For strategic reasons and having suffered grievous losses, the Russian army withdraws the next day, allowing Napoleon to march on to Moscow. Among the casualties are Anatol Kuragin and Prince Andrei. Anatol loses a leg, and Andrei suffers a grenade wound in the abdomen. Both are reported dead, but their families are in such disarray that no one can be notified.

The Rostovs have waited until the last minute to abandon Moscow, even after it is clear that Kutuzov has retreated past Moscow and Muscovites are being given contradictory, often propagandistic, instructions on how to either flee or fight. Count Rostopchin is publishing posters,

rousing the citizens to put their faith in religious icons, while at the same time urging them to fight with pitchforks if necessary. Before fleeing himself, he gives orders to burn the city. The Rostovs have a difficult time deciding what to take with them, but in the end, Natasha convinces them to load their carts with the wounded and dying from the Battle of Borodino. Unknown to Natasha, Prince Andrei is amongst the wounded.

When Napoleon's Grand Army finally occupies an abandoned and burning Moscow, Pierre takes off on a quixotic mission to assassinate Napoleon. He becomes an anonymous man in all the chaos, shedding his responsibilities by wearing peasant clothes and shunning his duties and lifestyle. The only people he sees while in this garb are Natasha and some of her family, as they depart Moscow. Natasha recognizes and smiles at him, and he in turn realizes the full scope of his love for her.

Pierre saves the life of a French officer who fought at Borodino, yet is taken prisoner by the retreating French during his attempted assassination of Napoleon, after saving a woman from being raped by soldiers in the French Army.

Book/Volume Four



Napoleon's retreat from Moscow. Painting by Adolf Northern (1828–1876)

Pierre becomes friends with a fellow prisoner, Platon Karataev, a peasant with a saintly demeanor, who is incapable of malice. In Karataev, Pierre finally finds what he has been seeking:

an honest person of integrity (unlike the aristocrats of Petersburg society) who is utterly without pretense. Pierre discovers meaning in life simply by living and interacting with him. After witnessing French soldiers sacking Moscow and shooting Russian civilians arbitrarily, Pierre is forced to march with the Grand Army during its disastrous retreat from Moscow in the harsh Russian winter. After months of trial and tribulation—during which the fever-plagued Karataev is shot by the French—Pierre is finally freed by a Russian raiding party, after a small skirmish with the French that sees the young Petya Rostov killed in action.

Meanwhile, Andrei, wounded during Napoleon's invasion, has been taken in as a casualty and cared for by the Rostovs, fleeing from Moscow to Yaroslavl. He is reunited with Natasha and his sister Maria before the end of the war. Having lost all will to live, he forgives Natasha in a last act before dying.

As the novel draws to a close, Pierre's wife Hélène dies from an overdose of abortion medication (Tolstoy does not state it explicitly but the euphemism he uses is unambiguous). Pierre is reunited with Natasha, while the victorious Russians rebuild Moscow. Natasha speaks of Prince Andrei's death and Pierre of Karataev's. Both are aware of a growing bond between them in their bereavement. With the help of Princess Maria, Pierre finds love at last and, revealing his love after being released by his former wife's death, marries Natasha.

Epilogue in two parts

The first part of the epilogue begins with the wedding of Pierre and Natasha in 1813. It is the last happy event for the Rostov family, which is undergoing a transition. Count Rostov dies soon after, leaving his eldest son Nikolai to take charge of the debt-ridden estate.

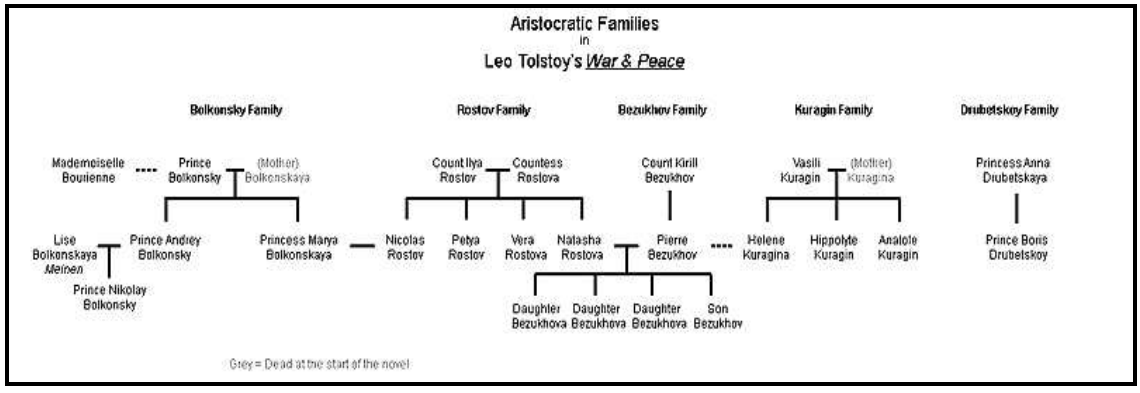
Nikolai finds himself with the task of maintaining the family on the verge of bankruptcy. His abhorrence at the idea of marrying for wealth almost gets in his way, but finally he marries the now-rich Maria Bolkonskaya and in so doing also saves his family from financial ruin.

Nikolai and Maria then move to Bleak Hills with his mother and Sonya, whom he supports for the rest of their life. Buoyed by his wife's fortune, Nikolai pays off all his family's debts. They also raise Prince Andrei's orphaned son, Nikolai Andreyevich (Nikolenka) Bolkonsky.

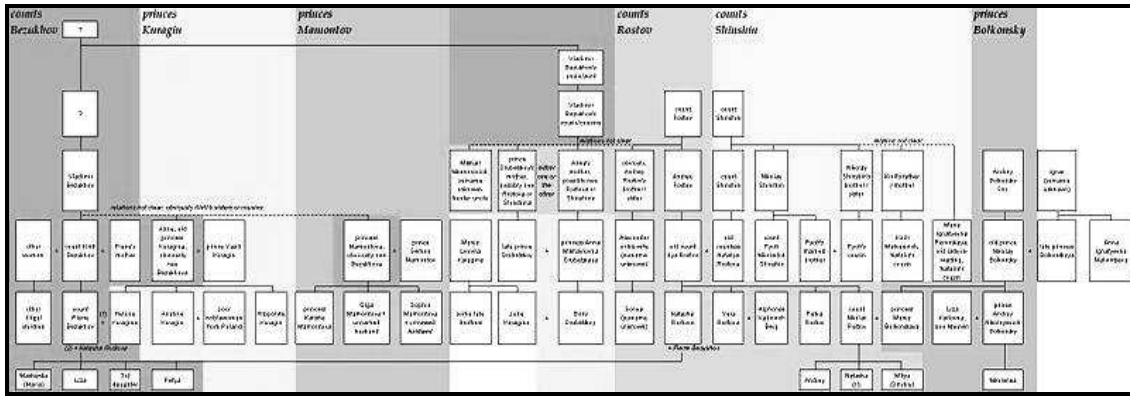
As in all good marriages, there are misunderstandings, but the couples–Pierre and Natasha, Nikolai and Maria–remain devoted to their spouses. Pierre and Natasha visit Bleak Hills in 1820, much to the jubilation of everyone concerned. There is a hint in the closing chapters that the idealistic, boyish Nikolenka and Pierre would both become part of the Decembrist Uprising. The first epilogue concludes with Nikolenka promising he would do something with which even his late father "would be satisfied..." (presumably as a revolutionary in the Decembrist revolt).

The second part of the epilogue contains Tolstoy's critique of all existing forms of mainstream history. The 19th century Great Man Theory claims that historical events are the result of the actions of "heroes" and other great individuals, Tolstoy argues that this is impossible because of how rarely these actions result in great historical events. Rather, he argues, great historical events are the result of many smaller events driven by the thousands of individuals involved, (he compares this to Calculus, and the sum of infinitesimals). He then goes on to argue that these smaller events are the result of an inverse relationship between necessity and free-will, necessity being based on reason and therefore explainable by historical analysis, and free-will being based on "consciousness" and therefore inherently unpredictable.

Principal characters in *War and Peace:*



War and Peace simple family tree



War and Peace detailed family tree



Natasha Rostova by Elisabeth Bohm

Count Pyotr Kirillovich (Pierre) Bezukhov: The large-bodied, ungainly, and socially awkward illegitimate son of an old Russian grandee. Pierre, educated abroad, returns to Russia as a misfit. His unexpected inheritance of a large fortune makes him socially desirable. Pierre is the central character and often a voice for Tolstoy's own beliefs or struggles.

Prince Andrey Nikolayevich Bolkonsky: A strong but cynical, thoughtful and philosophical *aide-de-camp* in the Napoleonic Wars.

Princess Maria Nikolayevna Bolkonskaya: Sister of Prince Andrew, Princess Maria is a pious woman whose eccentric father attempted to give her a good education. The caring, nurturing nature of her large eyes in her otherwise thin and plain face are frequently mentioned.

Count Ilya Andreyevich Rostov: The pater-familias of the Rostov family; terrible with finances, generous to a fault.

Countess Natalya Rostova: Wife of Count Ilya Rostov, mother of the four Rostov children.

Countess Natalya Ilyinichna (Natasha) Rostova: A central character, introduced as "not pretty but full of life" and a romantic young girl, she evolves through trials and suffering and eventually finds happiness. She is an accomplished singer and dancer.

Count Nikolai Ilyich (Nikolenka) Rostov: An hussar, the beloved eldest son of the Rostov family.

Sofia Alexandrovna (Sonya) Rostova: Orphaned cousin of Vera, Nikolai, Natasha, and Petya Rostov.

Countess Vera Ilyinichna Rostova: Eldest of the Rostov children, she marries the German career soldier, Berg.

Pyotr Ilyich (Petya) Rostov: Youngest of the Rostov children.

Prince Vasily Sergeyevich Kuragin: A ruthless man who is determined to marry his children well, despite having doubts about the character of some of them.

Princess Elena Vasilyevna (Hélène) Kuragin: A beautiful and sexually alluring woman who has many affairs, including (it is rumoured) with her brother Anatole.

Prince Anatole Vasilyevich Kuragin: Hélène's brother and a very handsome and amoral pleasure seeker who is secretly married yet tries to elope with Natasha Rostova.

Prince Ippolit Vasilyevich: The eldest and perhaps most dim-witted of the Kuragin children.

Prince Boris Drubetskoy: A poor but aristocratic young man driven by ambition, even at the expense of his friends and benefactors, who marries for money, rather than love, an heiress, Julie Karagina.

Princess Anna Mihalovna Drubetskaya: The mother of Boris.

Fyodor Ivanovich Dolokhov: A cold, almost psychopathic officer, he ruins Nikolai Rostov by luring him into an outrageous gambling debt (by which he, Dolokhov, profits), he only shows love to his doting mother.

Adolf Karlovich Berg: A young Russian officer, who desires to be just like everyone else.

Anna Pavlovna Sherer: Also known as Annette, she is the hostess of the salon that is the site of much of the novel's action in Petersburg.

Maria Dmitryevna Akhrosimova: An older Moscow society lady, she is an elegant dancer and trend-setter, despite her age and size.

Amalia Evgenyevna Bourienne: A French woman who lives with the Bolkonskys, primarily as Princess Marya's companion.

Vasily Dmitrich Denisov: Nikolai Rostov's friend and brother officer, who proposes to Natasha.

Platon Karataev: The archetypal good Russian peasant, whom Pierre meets in the prisoner of war camp.

Napoleon I of France: the Great Man, whose fate is detailed in the book.

General Mikhail Ilarionovich Kutuzov: Russian commander-in-chief.

Osip Bazdeyev: the Freemason who interests Pierre in his mysterious group, starting a lengthy subplot.

Tsar Alexander I of Russia: He signed a peace treaty with Napoleon in 1807 and then went to war with him.

Many of Tolstoy's characters in *War and Peace* were based on real-life people known to Tolstoy himself. His grandparents and their friends were the models for many of the main characters, his great-grandparents would have been of the generation of Prince Vassily or Count Ilya Rostov. Some of the characters, obviously, are actual historic figures.

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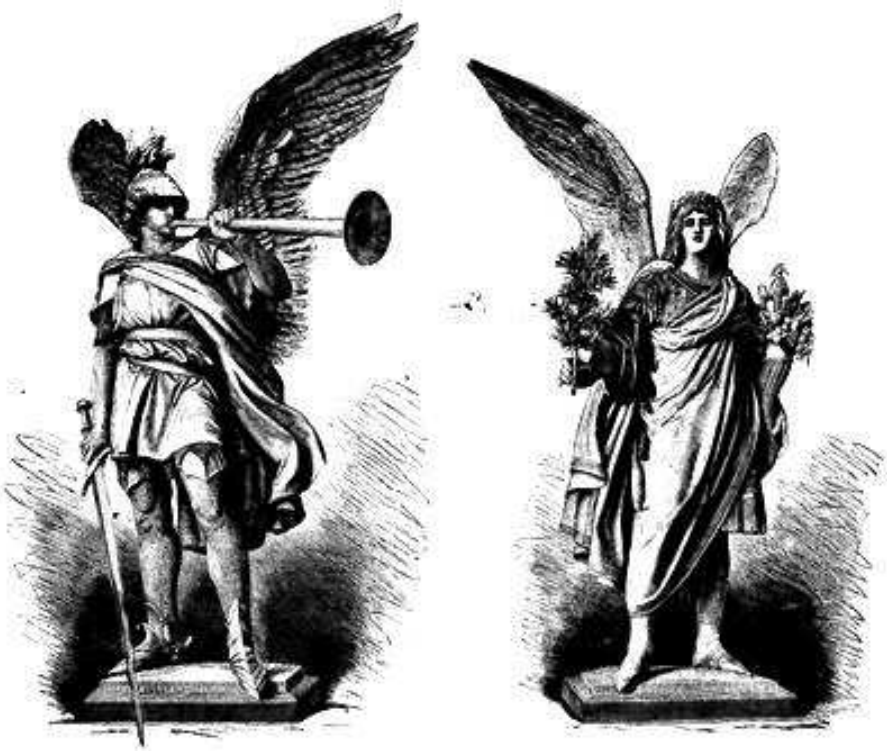


Picture: Napoleoon at his horse, in Borodino war

WAR AND PEACE

Book One: 1805

Chapter I



"Well, Prince, so Genoa and Lucca are now just family estates of the Buonapartes. But I warn you, if you don't tell me that this means war, if you still try to defend the infamies and horrors perpetrated by that Antichrist—I really believe he is Antichrist—I will have nothing more to do with you and you are no longer my friend, no longer my 'faithful slave,' as you call yourself! But how do you do? I see I have frightened you—sit down and tell me all the news."

It was in July, 1805, and the speaker was the well-known Anna Pavlovna Scherer, maid of honor and favorite of the Empress Marya Fedorovna. With these words she greeted Prince Vasili Kuragin, a man of high rank and importance, who was the first to arrive at her reception. Anna Pavlovna had had a cough for some days. She was, as she said, suffering from la grippe; grippe being then a new word in St. Petersburg, used only by the elite.

All her invitations without exception, written in French, and delivered by a scarlet-liveried footman that morning, ran as follows:

"If you have nothing better to do, Count (or Prince), and if the prospect of spending an evening with a poor invalid is not too terrible, I shall be very charmed to see you tonight between 7 and 10—Annette Scherer."

"Heavens! what a virulent attack!" replied the prince, not in the least disconcerted by this reception. He had just entered, wearing an embroidered court uniform, knee breeches, and shoes, and had stars on his breast and a serene expression on his flat face. He spoke in that refined French in which our grandfathers not only spoke but thought, and with the gentle, patronizing intonation natural to a man of importance who had grown old in society and at court. He went up to Anna Pavlovna, kissed her hand, presenting to her his bald, scented, and shining head, and complacently seated himself on the sofa.

"First of all, dear friend, tell me how you are. Set your friend's mind at rest," said he without altering his tone, beneath the politeness and affected sympathy of which indifference and even irony could be discerned.

"Can one be well while suffering morally? Can one be calm in times like these if one has any feeling?" said Anna Pavlovna. "You are staying the whole evening, I hope?"

"And the fete at the English ambassador's? Today is Wednesday. I must put in an appearance there," said the prince. "My daughter is coming for me to take me there."

"I thought today's fete had been canceled. I confess all these festivities and fireworks are becoming wearisome."

"If they had known that you wished it, the entertainment would have been put off," said the prince, who, like a wound-up clock, by force of habit said things he did not even wish to be believed.

"Don't tease! Well, and what has been decided about Novosiltsev's dispatch? You know everything."

"What can one say about it?" replied the prince in a cold, listless tone. "What has been decided? They have decided that Buonaparte has burnt his boats, and I believe that we are ready to burn ours."

Prince Vasili always spoke languidly, like an actor repeating a stale part. Anna Pavlovna Scherer on the contrary, despite her forty years, overflowed with animation and impulsiveness. To be an enthusiast had become her social vocation and, sometimes even when she did not feel like it, she became enthusiastic in order not to disappoint the expectations of those who knew her. The subdued smile which, though it did not suit her faded features, always played round her lips expressed, as in a spoiled child, a continual consciousness of her charming defect, which she neither wished, nor could, nor considered it necessary, to correct.

In the midst of a conversation on political matters Anna Pavlovna burst out:

"Oh, don't speak to me of Austria. Perhaps I don't understand things, but Austria never has wished, and does not wish, for war. She is betraying us! Russia alone must save Europe. Our gracious sovereign recognizes his high vocation and will be true to it. That is the one thing I have faith in! Our good and wonderful sovereign has to perform the noblest role on earth, and he is so virtuous and noble that God will not forsake him. He will fulfill his vocation and crush the hydra of revolution, which has become more terrible than ever in the person of this murderer and villain! We alone must avenge the blood of the just one.... Whom, I ask you, can we rely on?... England with her commercial spirit will not and cannot understand the Emperor Alexander's loftiness of soul. She has refused to evacuate Malta. She wanted to find, and still seeks, some secret motive in our actions. What answer did Novosiltsev get? None. The English have not understood and cannot understand the self-abnegation of our Emperor who wants nothing for himself, but only desires the good of mankind. And what have they promised? Nothing! And what little they have promised they will not perform! Prussia has always declared that Buonaparte is invincible, and that all Europe is powerless before him.... And I don't believe a word that Hardenburg says, or Haugwitz either. This famous Prussian neutrality is just a trap. I have faith only in God and the lofty destiny of our adored monarch. He will save Europe!"

She suddenly paused, smiling at her own impetuosity.

"I think," said the prince with a smile, "that if you had been sent instead of our dear Wintzingerode you would have captured the King of Prussia's consent by assault. You are so eloquent. Will you give me a cup of tea?"

"In a moment. A propos," she added, becoming calm again, "I am expecting two very interesting men tonight, le Vicomte de Mortemart, who is connected with the Montmorencys through the Rohans, one of the best French families. He is one of the genuine emigres, the good

ones. And also the Abbe Morio. Do you know that profound thinker? He has been received by the Emperor. Had you heard?"

"I shall be delighted to meet them," said the prince. "But tell me," he added with studied carelessness as if it had only just occurred to him, though the question he was about to ask was the chief motive of his visit, "is it true that the Dowager Empress wants Baron Funke to be appointed first secretary at Vienna? The baron by all accounts is a poor creature."

Prince Vasili wished to obtain this post for his son, but others were trying through the Dowager Empress Marya Fedorovna to secure it for the baron.

Anna Pavlovna almost closed her eyes to indicate that neither she nor anyone else had a right to criticize what the Empress desired or was pleased with.

"Baron Funke has been recommended to the Dowager Empress by her sister," was all she said, in a dry and mournful tone.

As she named the Empress, Anna Pavlovna's face suddenly assumed an expression of profound and sincere devotion and respect mingled with sadness, and this occurred every time she mentioned her illustrious patroness. She added that Her Majesty had deigned to show Baron Funke beaucoup d'estime, and again her face clouded over with sadness.

The prince was silent and looked indifferent. But, with the womanly and courtierlike quickness and tact habitual to her, Anna Pavlovna wished both to rebuke him (for daring to speak as he had done of a man recommended to the Empress) and at the same time to console him, so she said:

"Now about your family. Do you know that since your daughter came out everyone has been enraptured by her? They say she is amazingly beautiful."

The prince bowed to signify his respect and gratitude.

"I often think," she continued after a short pause, drawing nearer to the prince and smiling amiably at him as if to show that political and social topics were ended and the time had come for intimate conversation—"I often think how unfairly sometimes the joys of life are distributed. Why has fate given you two such splendid children? I don't speak of Anatole, your youngest. I don't like him," she added in a tone admitting of no rejoinder and raising her eyebrows. "Two such charming children. And really you appreciate them less than anyone, and so you don't deserve to have them."

And she smiled her ecstatic smile.

"I can't help it," said the prince. "Lavater would have said I lack the bump of paternity."

"Don't joke; I mean to have a serious talk with you. Do you know I am dissatisfied with your younger son? Between ourselves" (and her face assumed its melancholy expression), "he was mentioned at Her Majesty's and you were pitied...."

The prince answered nothing, but she looked at him significantly, awaiting a reply. He frowned.

"What would you have me do?" he said at last. "You know I did all a father could for their education, and they have both turned out fools. Hippolyte is at least a quiet fool, but Anatole is an active one. That is the only difference between them." He said this smiling in a way more natural and animated than usual, so that the wrinkles round his mouth very clearly revealed something unexpectedly coarse and unpleasant.

"And why are children born to such men as you? If you were not a father there would be nothing I could reproach you with," said Anna Pavlovna, looking up pensively.

"I am your faithful slave and to you alone I can confess that my children are the bane of my life. It is the cross I have to bear. That is how I explain it to myself. It can't be helped!"

He said no more, but expressed his resignation to cruel fate by a gesture. Anna Pavlovna meditated.

"Have you never thought of marrying your prodigal son Anatole?" she asked. "They say old maids have a mania for matchmaking, and though I don't feel that weakness in myself as yet, I know a little person who is very unhappy with her father. She is a relation of yours, Princess Mary Bolkonskaya."

Prince Vasili did not reply, though, with the quickness of memory and perception befitting a man of the world, he indicated by a movement of the head that he was considering this information.

"Do you know," he said at last, evidently unable to check the sad current of his thoughts, "that Anatole is costing me forty thousand rubles a year? And," he went on after a pause, "what will it be in five years, if he goes on like this?" Presently he added: "That's what we fathers have to put up with.... Is this princess of yours rich?"

"Her father is very rich and stingy. He lives in the country. He is the well-known Prince Bolkonski who had to retire from the army under the late Emperor, and was nicknamed 'the King of Prussia.' He is very clever but eccentric, and a bore. The poor girl is very unhappy. She has a brother; I think you know him, he married Lise Meinen lately. He is an aide-de-camp of Kutuzov's and will be here tonight."

"Listen, dear Annette," said the prince, suddenly taking Anna Pavlovna's hand and for some reason drawing it downwards. "Arrange that affair for me and I shall always be your most devoted slave-slafe with an f, as a village elder of mine writes in his reports. She is rich and of good family and that's all I want."

And with the familiarity and easy grace peculiar to him, he raised the maid of honor's hand to his lips, kissed it, and swung it to and fro as he lay back in his armchair, looking in another direction.

"Attendez," said Anna Pavlovna, reflecting, "I'll speak to Lise, young Bolkonski's wife, this very evening, and perhaps the thing can be arranged. It shall be on your family's behalf that I'll start my apprenticeship as old maid."

Chapter II

Anna Pavlovna's drawing room was gradually filling. The highest Petersburg society was assembled there: people differing widely in age and character but alike in the social circle to which they belonged. Prince Vasili's daughter, the beautiful Helene, came to take her father to the ambassador's entertainment; she wore a ball dress and her badge as maid of honor. The youthful little Princess Bolkonskaya, known as la femme la plus seduisante de Petersbourg, * was also there. She had been married during the previous winter, and being pregnant did not go to any large gatherings, but only to small receptions. Prince Vasili's son, Hippolyte, had come with Mortemart, whom he introduced. The Abbe Morio and many others had also come.

* The most fascinating woman in Petersburg.

To each new arrival Anna Pavlovna said, "You have not yet seen my aunt," or "You do not know my aunt?" and very gravely conducted him or her to a little old lady, wearing large bows of ribbon in her cap, who had come sailing in from another room as soon as the guests began to arrive; and slowly turning her eyes from the visitor to her aunt, Anna Pavlovna mentioned each one's name and then left them.

Each visitor performed the ceremony of greeting this old aunt whom not one of them knew, not one of them wanted to know, and not one of them cared about; Anna Pavlovna observed these greetings with mournful and solemn interest and silent approval. The aunt spoke to each of them in the same words, about their health and her own, and the health of Her Majesty, "who, thank God, was better today." And each visitor, though politeness prevented his showing impatience, left the

old woman with a sense of relief at having performed a vexatious duty and did not return to her the whole evening.

The young Princess Bolkonskaya had brought some work in a gold-embroidered velvet bag. Her pretty little upper lip, on which a delicate dark down was just perceptible, was too short for her teeth, but it lifted all the more sweetly, and was especially charming when she occasionally drew it down to meet the lower lip. As is always the case with a thoroughly attractive woman, her defect—the shortness of her upper lip and her half-open mouth—seemed to be her own special and peculiar form of beauty. Everyone brightened at the sight of this pretty young woman, so soon to become a mother, so full of life and health, and carrying her burden so lightly. Old men and dull dispirited young ones who looked at her, after being in her company and talking to her a little while, felt as if they too were becoming, like her, full of life and health. All who talked to her, and at each word saw her bright smile and the constant gleam of her white teeth, thought that they were in a specially amiable mood that day.

The little princess went round the table with quick, short, swaying steps, her workbag on her arm, and gaily spreading out her dress sat down on a sofa near the silver samovar, as if all she was doing was a pleasure to herself and to all around her. "I have brought my work," said she in French, displaying her bag and addressing all present. "Mind, Annette, I hope you have not played a wicked trick on me," she added, turning to her hostess. "You wrote that it was to be quite a small reception, and just see how badly I am dressed." And she spread out her arms to show her short-waisted, lace-trimmed, dainty gray dress, girdled with a broad ribbon just below the breast.

"Soyez tranquille, Lise, you will always be prettier than anyone else," replied Anna Pavlovna.

"You know," said the princess in the same tone of voice and still in French, turning to a general, "my husband is deserting me? He is going to get himself killed. Tell me what this wretched war is for?" she added, addressing Prince Vasili, and without waiting for an answer she turned to speak to his daughter, the beautiful Helene.

"What a delightful woman this little princess is!" said Prince Vasili to Anna Pavlovna.

One of the next arrivals was a stout, heavily built young man with close-cropped hair, spectacles, the light-colored breeches fashionable at that time, a very high ruffle, and a brown dress coat. This stout young man was an illegitimate son of Count Bezukhov, a well-known grandee of Catherine's time who now lay dying in Moscow. The young man had not yet entered either the military or civil service, as he had only just returned from abroad where he had been educated, and this was his first appearance in society. Anna Pavlovna greeted him with the nod she accorded to the lowest hierarchy in her drawing room. But in spite of this lowest-grade greeting, a look of anxiety and fear, as at the sight of something too large and unsuited to the place, came over her face when she saw Pierre enter. Though he was certainly rather bigger than the other men in

the room, her anxiety could only have reference to the clever though shy, but observant and natural, expression which distinguished him from everyone else in that drawing room.

"It is very good of you, Monsieur Pierre, to come and visit a poor invalid," said Anna Pavlovna, exchanging an alarmed glance with her aunt as she conducted him to her.

Pierre murmured something unintelligible, and continued to look round as if in search of something. On his way to the aunt he bowed to the little princess with a pleased smile, as to an intimate acquaintance.

Anna Pavlovna's alarm was justified, for Pierre turned away from the aunt without waiting to hear her speech about Her Majesty's health. Anna Pavlovna in dismay detained him with the words: "Do you know the Abbe Morio? He is a most interesting man."

"Yes, I have heard of his scheme for perpetual peace, and it is very interesting but hardly feasible."

"You think so?" rejoined Anna Pavlovna in order to say something and get away to attend to her duties as hostess. But Pierre now committed a reverse act of impoliteness. First he had left a lady before she had finished speaking to him, and now he continued to speak to another who wished to get away. With his head bent, and his big feet spread apart, he began explaining his reasons for thinking the abbe's plan chimerical.

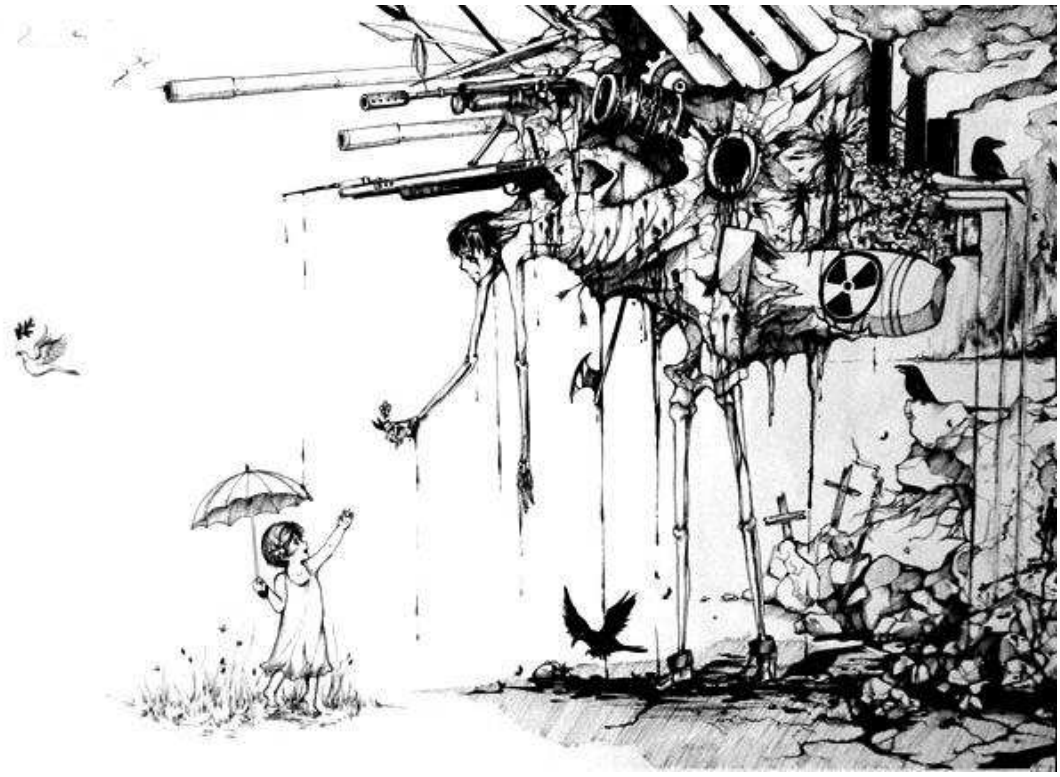
"We will talk of it later," said Anna Pavlovna with a smile.

And having got rid of this young man who did not know how to behave, she resumed her duties as hostess and continued to listen and watch, ready to help at any point where the conversation might happen to flag. As the foreman of a spinning mill, when he has set the hands to work, goes round and notices here a spindle that has stopped or there one that creaks or makes more noise than it should, and hastens to check the machine or set it in proper motion, so Anna Pavlovna moved about her drawing room, approaching now a silent, now a too-noisy group, and by a word or slight rearrangement kept the conversational machine in steady, proper, and regular motion. But amid these cares her anxiety about Pierre was evident. She kept an anxious watch on him when he approached the group round Mortemart to listen to what was being said there, and again when he passed to another group whose center was the abbe.

Pierre had been educated abroad, and this reception at Anna Pavlovna's was the first he had attended in Russia. He knew that all the intellectual lights of Petersburg were gathered there and, like a child in a toyshop, did not know which way to look, afraid of missing any clever conversation that was to be heard. Seeing the self-confident and refined expression on the faces of those present he was always expecting to hear something very profound. At last he came up to

Morio. Here the conversation seemed interesting and he stood waiting for an opportunity to express his own views, as young people are fond of doing.

Chapter III



Anna Pavlovna's reception was in full swing. The spindles hummed steadily and ceaselessly on all sides. With the exception of the aunt, beside whom sat only one elderly lady, who with her thin careworn face was rather out of place in this brilliant society, the whole company had settled into three groups. One, chiefly masculine, had formed round the abbe. Another, of young people, was grouped round the beautiful Princess Helene, Prince Vasili's daughter, and the little Princess Bolkonskaya, very pretty and rosy, though rather too plump for her age. The third group was gathered round Mortemart and Anna Pavlovna.

The vicomte was a nice-looking young man with soft features and polished manners, who evidently considered himself a celebrity but out of politeness modestly placed himself at the disposal of the circle in which he found himself. Anna Pavlovna was obviously serving him up as a treat to her guests. As a clever maitre d'hotel serves up as a specially choice delicacy a piece of meat that no one who had seen it in the kitchen would have cared to eat, so Anna Pavlovna served up to her guests, first the vicomte and then the abbe, as peculiarly choice morsels. The group about

Mortemart immediately began discussing the murder of the Duc d'Enghien. The vicomte said that the Duc d'Enghien had perished by his own magnanimity, and that there were particular reasons for Buonaparte's hatred of him.

"Ah, yes! Do tell us all about it, Vicomte," said Anna Pavlovna, with a pleasant feeling that there was something a la Louis XV in the sound of that sentence: "Contez nous cela, Vicomte."

The vicomte bowed and smiled courteously in token of his willingness to comply. Anna Pavlovna arranged a group round him, inviting everyone to listen to his tale.

"The vicomte knew the duc personally," whispered Anna Pavlovna to one of the guests. "The vicomte is a wonderful raconteur," said she to another. "How evidently he belongs to the best society," said she to a third; and the vicomte was served up to the company in the choicest and most advantageous style, like a well-garnished joint of roast beef on a hot dish.

The vicomte wished to begin his story and gave a subtle smile.

"Come over here, Helene, dear," said Anna Pavlovna to the beautiful young princess who was sitting some way off, the center of another group.

The princess smiled. She rose with the same unchanging smile with which she had first entered the room—the smile of a perfectly beautiful woman. With a slight rustle of her white dress trimmed with moss and ivy, with a gleam of white shoulders, glossy hair, and sparkling diamonds, she passed between the men who made way for her, not looking at any of them but smiling on all, as if graciously allowing each the privilege of admiring her beautiful figure and shapely shoulders, back, and bosom—which in the fashion of those days were very much exposed—and she seemed to bring the glamour of a ballroom with her as she moved toward Anna Pavlovna. Helene was so lovely that not only did she not show any trace of coquetry, but on the contrary she even appeared shy of her unquestionable and all too victorious beauty. She seemed to wish, but to be unable, to diminish its effect.

"How lovely!" said everyone who saw her; and the vicomte lifted his shoulders and dropped his eyes as if startled by something extraordinary when she took her seat opposite and beamed upon him also with her unchanging smile.

"Madame, I doubt my ability before such an audience," said he, smilingly inclining his head.

The princess rested her bare round arm on a little table and considered a reply unnecessary. She smilingly waited. All the time the story was being told she sat upright, glancing now at her beautiful round arm, altered in shape by its pressure on the table, now at her still more beautiful bosom, on which she readjusted a diamond necklace. From time to time she smoothed the folds of her dress, and whenever the story produced an effect she glanced at Anna Pavlovna, at once

adopted just the expression she saw on the maid of honor's face, and again relapsed into her radiant smile.

The little princess had also left the tea table and followed Helene.

"Wait a moment, I'll get my work.... Now then, what are you thinking of?" she went on, turning to Prince Hippolyte. "Fetch me my workbag."

There was a general movement as the princess, smiling and talking merrily to everyone at once, sat down and gaily arranged herself in her seat.

"Now I am all right," she said, and asking the vicomte to begin, she took up her work.

Prince Hippolyte, having brought the workbag, joined the circle and moving a chair close to hers seated himself beside her.

Le charmant Hippolyte was surprising by his extraordinary resemblance to his beautiful sister, but yet more by the fact that in spite of this resemblance he was exceedingly ugly. His features were like his sister's, but while in her case everything was lit up by a joyous, self-satisfied, youthful, and constant smile of animation, and by the wonderful classic beauty of her figure, his face on the contrary was dulled by imbecility and a constant expression of sullen self-confidence, while his body was thin and weak. His eyes, nose, and mouth all seemed puckered into a vacant, wearied grimace, and his arms and legs always fell into unnatural positions.

"It's not going to be a ghost story?" said he, sitting down beside the princess and hastily adjusting his lorgnette, as if without this instrument he could not begin to speak.

"Why no, my dear fellow," said the astonished narrator, shrugging his shoulders.

"Because I hate ghost stories," said Prince Hippolyte in a tone which showed that he only understood the meaning of his words after he had uttered them.

He spoke with such self-confidence that his hearers could not be sure whether what he said was very witty or very stupid. He was dressed in a dark-green dress coat, knee breeches of the color of cuisse de nymphe effrayee, as he called it, shoes, and silk stockings.

The vicomte told his tale very neatly. It was an anecdote, then current, to the effect that the Duc d'Enghien had gone secretly to Paris to visit Mademoiselle George; that at her house he came upon Bonaparte, who also enjoyed the famous actress' favors, and that in his presence Napoleon happened to fall into one of the fainting fits to which he was subject, and was thus at the duc's mercy. The latter spared him, and this magnanimity Bonaparte subsequently repaid by death.

The story was very pretty and interesting, especially at the point where the rivals suddenly recognized one another; and the ladies looked agitated.

"Charming!" said Anna Pavlovna with an inquiring glance at the little princess.

"Charming!" whispered the little princess, sticking the needle into her work as if to testify that the interest and fascination of the story prevented her from going on with it.

The vicomte appreciated this silent praise and smiling gratefully prepared to continue, but just then Anna Pavlovna, who had kept a watchful eye on the young man who so alarmed her, noticed that he was talking too loudly and vehemently with the abbe, so she hurried to the rescue. Pierre had managed to start a conversation with the abbe about the balance of power, and the latter, evidently interested by the young man's simple-minded eagerness, was explaining his pet theory. Both were talking and listening too eagerly and too naturally, which was why Anna Pavlovna disapproved.

"The means are... the balance of power in Europe and the rights of the people," the abbe was saying. "It is only necessary for one powerful nation like Russia—barbaric as she is said to be—to place herself disinterestedly at the head of an alliance having for its object the maintenance of the balance of power of Europe, and it would save the world!"

"But how are you to get that balance?" Pierre was beginning.

At that moment Anna Pavlovna came up and, looking severely at Pierre, asked the Italian how he stood Russian climate. The Italian's face instantly changed and assumed an offensively affected, sugary expression, evidently habitual to him when conversing with women.

"I am so enchanted by the brilliancy of the wit and culture of the society, more especially of the feminine society, in which I have had the honor of being received, that I have not yet had time to think of the climate," said he.

Not letting the abbe and Pierre escape, Anna Pavlovna, the more conveniently to keep them under observation, brought them into the larger circle.

Chapter IV

Just then another visitor entered the drawing room: Prince Andrew Bolkonski, the little princess' husband. He was a very handsome young man, of medium height, with firm, clearcut features. Everything about him, from his weary, bored expression to his quiet, measured step, offered a most striking contrast to his quiet, little wife. It was evident that he not only knew everyone in the drawing room, but had found them to be so tiresome that it wearied him to look at or listen to them. And among all these faces that he found so tedious, none seemed to bore him so much as that of his pretty wife. He turned away from her with a grimace that distorted his

handsome face, kissed Anna Pavlovna's hand, and screwing up his eyes scanned the whole company.

"You are off to the war, Prince?" said Anna Pavlovna.

"General Kutuzov," said Bolkonski, speaking French and stressing the last syllable of the general's name like a Frenchman, "has been pleased to take me as an aide-de-camp...."

"And Lise, your wife?"

"She will go to the country."

"Are you not ashamed to deprive us of your charming wife?"

"Andre," said his wife, addressing her husband in the same coquettish manner in which she spoke to other men, "the vicomte has been telling us such a tale about Mademoiselle George and Buonaparte!"

Prince Andrew screwed up his eyes and turned away. Pierre, who from the moment Prince Andrew entered the room had watched him with glad, affectionate eyes, now came up and took his arm. Before he looked round Prince Andrew frowned again, expressing his annoyance with whoever was touching his arm, but when he saw Pierre's beaming face he gave him an unexpectedly kind and pleasant smile.

"There now!... So you, too, are in the great world?" said he to Pierre.

"I knew you would be here," replied Pierre. "I will come to supper with you. May I?" he added in a low voice so as not to disturb the vicomte who was continuing his story.

"No, impossible!" said Prince Andrew, laughing and pressing Pierre's hand to show that there was no need to ask the question. He wished to say something more, but at that moment Prince Vasili and his daughter got up to go and the two young men rose to let them pass.

"You must excuse me, dear Vicomte," said Prince Vasili to the Frenchman, holding him down by the sleeve in a friendly way to prevent his rising. "This unfortunate fete at the ambassador's deprives me of a pleasure, and obliges me to interrupt you. I am very sorry to leave your enchanting party," said he, turning to Anna Pavlovna.

His daughter, Princess Helene, passed between the chairs, lightly holding up the folds of her dress, and the smile shone still more radiantly on her beautiful face. Pierre gazed at her with rapturous, almost frightened, eyes as she passed him.

"Very lovely," said Prince Andrew.

"Very," said Pierre.

In passing Prince Vasili seized Pierre's hand and said to Anna Pavlovna: "Educate this bear for me! He has been staying with me a whole month and this is the first time I have seen him in society. Nothing is so necessary for a young man as the society of clever women."

Anna Pavlovna smiled and promised to take Pierre in hand. She knew his father to be a connection of Prince Vasili's. The elderly lady who had been sitting with the old aunt rose hurriedly and overtook Prince Vasili in the anteroom. All the affectation of interest she had assumed had left her kindly and tear-worn face and it now expressed only anxiety and fear.

"How about my son Boris, Prince?" said she, hurrying after him into the anteroom. "I can't remain any longer in Petersburg. Tell me what news I may take back to my poor boy."

Although Prince Vasili listened reluctantly and not very politely to the elderly lady, even betraying some impatience, she gave him an ingratiating and appealing smile, and took his hand that he might not go away.

"What would it cost you to say a word to the Emperor, and then he would be transferred to the Guards at once?" said she.

"Believe me, Princess, I am ready to do all I can," answered Prince Vasili, "but it is difficult for me to ask the Emperor. I should advise you to appeal to Rumyantsev through Prince Golitsyn. That would be the best way."

The elderly lady was a Princess Drubetskaya, belonging to one of the best families in Russia, but she was poor, and having long been out of society had lost her former influential connections. She had now come to Petersburg to procure an appointment in the Guards for her only son. It was, in fact, solely to meet Prince Vasili that she had obtained an invitation to Anna Pavlovna's reception and had sat listening to the vicomte's story. Prince Vasili's words frightened her, an embittered look clouded her once handsome face, but only for a moment; then she smiled again and clutched Prince Vasili's arm more tightly.

"Listen to me, Prince," said she. "I have never yet asked you for anything and I never will again, nor have I ever reminded you of my father's friendship for you; but now I entreat you for God's sake to do this for my son—and I shall always regard you as a benefactor," she added hurriedly. "No, don't be angry, but promise! I have asked Golitsyn and he has refused. Be the kindhearted man you always were," she said, trying to smile though tears were in her eyes.

"Papa, we shall be late," said Princess Helene, turning her beautiful head and looking over her classically molded shoulder as she stood waiting by the door.

Influence in society, however, is a capital which has to be economized if it is to last. Prince Vasili knew this, and having once realized that if he asked on behalf of all who begged of him, he would soon be unable to ask for himself, he became chary of using his influence. But in Princess

Drubetskaya's case he felt, after her second appeal, something like qualms of conscience. She had reminded him of what was quite true; he had been indebted to her father for the first steps in his career. Moreover, he could see by her manners that she was one of those women—mostly mothers—who, having once made up their minds, will not rest until they have gained their end, and are prepared if necessary to go on insisting day after day and hour after hour, and even to make scenes. This last consideration moved him.

"My dear Anna Mikhaylovna," said he with his usual familiarity and weariness of tone, "it is almost impossible for me to do what you ask; but to prove my devotion to you and how I respect your father's memory, I will do the impossible—your son shall be transferred to the Guards. Here is my hand on it. Are you satisfied?"

"My dear benefactor! This is what I expected from you—I knew your kindness!" He turned to go.

"Wait—just a word! When he has been transferred to the Guards..." she faltered. "You are on good terms with Michael Ilarionovich Kutuzov... recommend Boris to him as adjutant! Then I shall be at rest, and then..."

Prince Vasili smiled.

"No, I won't promise that. You don't know how Kutuzov is pestered since his appointment as Commander in Chief. He told me himself that all the Moscow ladies have conspired to give him all their sons as adjutants."

"No, but do promise! I won't let you go! My dear benefactor..."

"Papa," said his beautiful daughter in the same tone as before, "we shall be late."

"Well, au revoir! Good-bye! You hear her?"

"Then tomorrow you will speak to the Emperor?"

"Certainly; but about Kutuzov, I don't promise."

"Do promise, do promise, Vasili!" cried Anna Mikhaylovna as he went, with the smile of a coquettish girl, which at one time probably came naturally to her, but was now very ill-suited to her careworn face.

Apparently she had forgotten her age and by force of habit employed all the old feminine arts. But as soon as the prince had gone her face resumed its former cold, artificial expression. She returned to the group where the vicomte was still talking, and again pretended to listen, while waiting till it would be time to leave. Her task was accomplished.

Chapter V



"And what do you think of this latest comedy, the coronation at Milan?" asked Anna Pavlovna, "and of the comedy of the people of Genoa and Lucca laying their petitions before Monsieur Buonaparte, and Monsieur Buonaparte sitting on a throne and granting the petitions of the nations? Adorable! It is enough to make one's head whirl! It is as if the whole world had gone crazy."

Prince Andrew looked Anna Pavlovna straight in the face with a sarcastic smile.

"'Dieu me la donne, gare a qui la touche!' * They say he was very fine when he said that," he remarked, repeating the words in Italian: "'Dio mi l'ha dato. Guai a chi la tocchi!'"

* God has given it to me, let him who touches it beware!

"I hope this will prove the last drop that will make the glass run over," Anna Pavlovna continued. "The sovereigns will not be able to endure this man who is a menace to everything."

"The sovereigns? I do not speak of Russia," said the vicomte, polite but hopeless: "The sovereigns, madame... What have they done for Louis XVII, for the Queen, or for Madame Elizabeth? Nothing!" and he became more animated. "And believe me, they are reaping the reward of their betrayal of the Bourbon cause. The sovereigns! Why, they are sending ambassadors to compliment the usurper."

And sighing disdainfully, he again changed his position.

Prince Hippolyte, who had been gazing at the vicomte for some time through his lorgnette, suddenly turned completely round toward the little princess, and having asked for a needle began tracing the Conde coat of arms on the table. He explained this to her with as much gravity as if she had asked him to do it.

"Baton de gueules, engrele de gueules d'azur—maison Conde," said he.

The princess listened, smiling.

"If Buonaparte remains on the throne of France a year longer," the vicomte continued, with the air of a man who, in a matter with which he is better acquainted than anyone else, does not listen to others but follows the current of his own thoughts, "things will have gone too far. By intrigues, violence, exile, and executions, French society—I mean good French society—will have been forever destroyed, and then..."

He shrugged his shoulders and spread out his hands. Pierre wished to make a remark, for the conversation interested him, but Anna Pavlovna, who had him under observation, interrupted:

"The Emperor Alexander," said she, with the melancholy which always accompanied any reference of hers to the Imperial family, "has declared that he will leave it to the French people themselves to choose their own form of government; and I believe that once free from the usurper, the whole nation will certainly throw itself into the arms of its rightful king," she concluded, trying to be amiable to the royalist emigrant.

"That is doubtful," said Prince Andrew. "Monsieur le Vicomte quite rightly supposes that matters have already gone too far. I think it will be difficult to return to the old regime."

"From what I have heard," said Pierre, blushing and breaking into the conversation, "almost all the aristocracy has already gone over to Bonaparte's side."

"It is the Buonapartists who say that," replied the vicomte without looking at Pierre. "At the present time it is difficult to know the real state of French public opinion."

"Bonaparte has said so," remarked Prince Andrew with a sarcastic smile.

It was evident that he did not like the vicomte and was aiming his remarks at him, though without looking at him.

"'I showed them the path to glory, but they did not follow it,'" Prince Andrew continued after a short silence, again quoting Napoleon's words. "'I opened my antechambers and they crowded in.' I do not know how far he was justified in saying so."

"Not in the least," replied the vicomte. "After the murder of the duc even the most partial ceased to regard him as a hero. If to some people," he went on, turning to Anna Pavlovna, "he ever was a hero, after the murder of the duc there was one martyr more in heaven and one hero less on earth."

Before Anna Pavlovna and the others had time to smile their appreciation of the vicomte's epigram, Pierre again broke into the conversation, and though Anna Pavlovna felt sure he would say something inappropriate, she was unable to stop him.

"The execution of the Duc d'Enghien," declared Monsieur Pierre, "was a political necessity, and it seems to me that Napoleon showed greatness of soul by not fearing to take on himself the whole responsibility of that deed."

"Dieu! Mon Dieu!" muttered Anna Pavlovna in a terrified whisper.

"What, Monsieur Pierre... Do you consider that assassination shows greatness of soul?" said the little princess, smiling and drawing her work nearer to her.

"Oh! Oh!" exclaimed several voices.

"Capital!" said Prince Hippolyte in English, and began slapping his knee with the palm of his hand.

The vicomte merely shrugged his shoulders. Pierre looked solemnly at his audience over his spectacles and continued.

"I say so," he continued desperately, "because the Bourbons fled from the Revolution leaving the people to anarchy, and Napoleon alone understood the Revolution and quelled it, and so for the general good, he could not stop short for the sake of one man's life."

"Won't you come over to the other table?" suggested Anna Pavlovna.

But Pierre continued his speech without heeding her.

"No," cried he, becoming more and more eager, "Napoleon is great because he rose superior to the Revolution, suppressed its abuses, preserved all that was good in it—equality of citizenship and freedom of speech and of the press—and only for that reason did he obtain power."

"Yes, if having obtained power, without availing himself of it to commit murder he had restored it to the rightful king, I should have called him a great man," remarked the vicomte.

"He could not do that. The people only gave him power that he might rid them of the Bourbons and because they saw that he was a great man. The Revolution was a grand thing!" continued Monsieur Pierre, betraying by this desperate and provocative proposition his extreme youth and his wish to express all that was in his mind.

"What? Revolution and regicide a grand thing?... Well, after that... But won't you come to this other table?" repeated Anna Pavlovna.

"Rousseau's Contrat Social," said the vicomte with a tolerant smile.

"I am not speaking of regicide, I am speaking about ideas."

"Yes: ideas of robbery, murder, and regicide," again interjected an ironical voice.

"Those were extremes, no doubt, but they are not what is most important. What is important are the rights of man, emancipation from prejudices, and equality of citizenship, and all these ideas Napoleon has retained in full force."

"Liberty and equality," said the vicomte contemptuously, as if at last deciding seriously to prove to this youth how foolish his words were, "high-sounding words which have long been discredited. Who does not love liberty and equality? Even our Saviour preached liberty and equality. Have people since the Revolution become happier? On the contrary. We wanted liberty, but Buonaparte has destroyed it."

Prince Andrew kept looking with an amused smile from Pierre to the vicomte and from the vicomte to their hostess. In the first moment of Pierre's outburst Anna Pavlovna, despite her social experience, was horror-struck. But when she saw that Pierre's sacrilegious words had not exasperated the vicomte, and had convinced herself that it was impossible to stop him, she rallied her forces and joined the vicomte in a vigorous attack on the orator.

"But, my dear Monsieur Pierre," said she, "how do you explain the fact of a great man executing a duc—or even an ordinary man who—is innocent and untried?"

"I should like," said the vicomte, "to ask how monsieur explains the 18th Brumaire; was not that an imposture? It was a swindle, and not at all like the conduct of a great man!"

"And the prisoners he killed in Africa? That was horrible!" said the little princess, shrugging her shoulders.

"He's a low fellow, say what you will," remarked Prince Hippolyte.

Pierre, not knowing whom to answer, looked at them all and smiled. His smile was unlike the half-smile of other people. When he smiled, his grave, even rather gloomy, look was instantaneously replaced by another—a childlike, kindly, even rather silly look, which seemed to ask forgiveness.

The vicomte who was meeting him for the first time saw clearly that this young Jacobin was not so terrible as his words suggested. All were silent.

"How do you expect him to answer you all at once?" said Prince Andrew. "Besides, in the actions of a statesman one has to distinguish between his acts as a private person, as a general, and as an emperor. So it seems to me."

"Yes, yes, of course!" Pierre chimed in, pleased at the arrival of this reinforcement.

"One must admit," continued Prince Andrew, "that Napoleon as a man was great on the bridge of Arcola, and in the hospital at Jaffa where he gave his hand to the plague-stricken; but... but there are other acts which it is difficult to justify."

Prince Andrew, who had evidently wished to tone down the awkwardness of Pierre's remarks, rose and made a sign to his wife that it was time to go.

Suddenly Prince Hippolyte started up making signs to everyone to attend, and asking them all to be seated began:

"I was told a charming Moscow story today and must treat you to it. Excuse me, Vicomte—I must tell it in Russian or the point will be lost...." And Prince Hippolyte began to tell his story in such Russian as a Frenchman would speak after spending about a year in Russia. Everyone waited, so emphatically and eagerly did he demand their attention to his story.

"There is in Moscow a lady, une dame, and she is very stingy. She must have two footmen behind her carriage, and very big ones. That was her taste. And she had a lady's maid, also big. She said..."

Here Prince Hippolyte paused, evidently collecting his ideas with difficulty.

"She said... Oh yes! She said, 'Girl,' to the maid, 'put on a livery, get up behind the carriage, and come with me while I make some calls.'"

Here Prince Hippolyte spluttered and burst out laughing long before his audience, which produced an effect unfavorable to the narrator. Several persons, among them the elderly lady and Anna Pavlovna, did however smile.

"She went. Suddenly there was a great wind. The girl lost her hat and her long hair came down...." Here he could contain himself no longer and went on, between gasps of laughter: "And the whole world knew...."

And so the anecdote ended. Though it was unintelligible why he had told it, or why it had to be told in Russian, still Anna Pavlovna and the others appreciated Prince Hippolyte's social tact in so agreeably ending Pierre's unpleasant and unamiable outburst. After the anecdote the conversation broke up into insignificant small talk about the last and next balls, about theatricals, and who would meet whom, and when and where.

Chapter VI

Having thanked Anna Pavlovna for her charming soiree, the guests began to take their leave.

Pierre was ungainly. Stout, about the average height, broad, with huge red hands; he did not know, as the saying is, how to enter a drawing room and still less how to leave one; that is, how to say something particularly agreeable before going away. Besides this he was absent-minded.

When he rose to go, he took up instead of his own, the general's three-cornered hat, and held it, pulling at the plume, till the general asked him to restore it. All his absent-mindedness and inability to enter a room and converse in it was, however, redeemed by his kindly, simple, and modest expression. Anna Pavlovna turned toward him and, with a Christian mildness that expressed forgiveness of his indiscretion, nodded and said: "I hope to see you again, but I also hope you will change your opinions, my dear Monsieur Pierre."

When she said this, he did not reply and only bowed, but again everybody saw his smile, which said nothing, unless perhaps, "Opinions are opinions, but you see what a capital, good-natured fellow I am." And everyone, including Anna Pavlovna, felt this.

Prince Andrew had gone out into the hall, and, turning his shoulders to the footman who was helping him on with his cloak, listened indifferently to his wife's chatter with Prince Hippolyte who had also come into the hall. Prince Hippolyte stood close to the pretty, pregnant princess, and stared fixedly at her through his eyeglass.

"Go in, Annette, or you will catch cold," said the little princess, taking leave of Anna Pavlovna. "It is settled," she added in a low voice.

Anna Pavlovna had already managed to speak to Lise about the match she contemplated between Anatole and the little princess' sister-in-law.

"I rely on you, my dear," said Anna Pavlovna, also in a low tone. "Write to her and let me know how her father looks at the matter. Au revoir!"—and she left the hall.

Prince Hippolyte approached the little princess and, bending his face close to her, began to whisper something.

Two footmen, the princess' and his own, stood holding a shawl and a cloak, waiting for the conversation to finish. They listened to the French sentences which to them were meaningless, with an air of understanding but not wishing to appear to do so. The princess as usual spoke smilingly and listened with a laugh.

"I am very glad I did not go to the ambassador's," said Prince Hippolyte "-so dull-. It has been a delightful evening, has it not? Delightful!"

"They say the ball will be very good," replied the princess, drawing up her downy little lip. "All the pretty women in society will be there."

"Not all, for you will not be there; not all," said Prince Hippolyte smiling joyfully; and snatching the shawl from the footman, whom he even pushed aside, he began wrapping it round the princess. Either from awkwardness or intentionally (no one could have said which) after the shawl had been adjusted he kept his arm around her for a long time, as though embracing her.

Still smiling, she gracefully moved away, turning and glancing at her husband. Prince Andrew's eyes were closed, so weary and sleepy did he seem.

"Are you ready?" he asked his wife, looking past her.

Prince Hippolyte hurriedly put on his cloak, which in the latest fashion reached to his very heels, and, stumbling in it, ran out into the porch following the princess, whom a footman was helping into the carriage.

"Princesse, au revoir," cried he, stumbling with his tongue as well as with his feet.

The princess, picking up her dress, was taking her seat in the dark carriage, her husband was adjusting his saber; Prince Hippolyte, under pretense of helping, was in everyone's way.

"Allow me, sir," said Prince Andrew in Russian in a cold, disagreeable tone to Prince Hippolyte who was blocking his path.

"I am expecting you, Pierre," said the same voice, but gently and affectionately.

The postilion started, the carriage wheels rattled. Prince Hippolyte laughed spasmodically as he stood in the porch waiting for the vicomte whom he had promised to take home.

"Well, mon cher," said the vicomte, having seated himself beside Hippolyte in the carriage, "your little princess is very nice, very nice indeed, quite French," and he kissed the tips of his fingers. Hippolyte burst out laughing.

"Do you know, you are a terrible chap for all your innocent airs," continued the vicomte. "I pity the poor husband, that little officer who gives himself the airs of a monarch."

Hippolyte spluttered again, and amid his laughter said, "And you were saying that the Russian ladies are not equal to the French? One has to know how to deal with them."

Pierre reaching the house first went into Prince Andrew's study like one quite at home, and from habit immediately lay down on the sofa, took from the shelf the first book that came to his hand (it was Caesar's Commentaries), and resting on his elbow, began reading it in the middle.

"What have you done to Mlle Scherer? She will be quite ill now," said Prince Andrew, as he entered the study, rubbing his small white hands.

Pierre turned his whole body, making the sofa creak. He lifted his eager face to Prince Andrew, smiled, and waved his hand.

"That abbe is very interesting but he does not see the thing in the right light.... In my opinion perpetual peace is possible but—I do not know how to express it... not by a balance of political power...."

It was evident that Prince Andrew was not interested in such abstract conversation.

"One can't everywhere say all one thinks, mon cher. Well, have you at last decided on anything? Are you going to be a guardsman or a diplomatist?" asked Prince Andrew after a momentary silence.

Pierre sat up on the sofa, with his legs tucked under him.

"Really, I don't yet know. I don't like either the one or the other."

"But you must decide on something! Your father expects it."

Pierre at the age of ten had been sent abroad with an abbe as tutor, and had remained away till he was twenty. When he returned to Moscow his father dismissed the abbe and said to the young man, "Now go to Petersburg, look round, and choose your profession. I will agree to anything. Here is a letter to Prince Vasili, and here is money. Write to me all about it, and I will help you in everything." Pierre had already been choosing a career for three months, and had not decided on anything. It was about this choice that Prince Andrew was speaking. Pierre rubbed his forehead.

"But he must be a Freemason," said he, referring to the abbe whom he had met that evening.

"That is all nonsense." Prince Andrew again interrupted him, "let us talk business. Have you been to the Horse Guards?"

"No, I have not; but this is what I have been thinking and wanted to tell you. There is a war now against Napoleon. If it were a war for freedom I could understand it and should be the first to enter the army; but to help England and Austria against the greatest man in the world is not right."

Prince Andrew only shrugged his shoulders at Pierre's childish words. He put on the air of one who finds it impossible to reply to such nonsense, but it would in fact have been difficult to give any other answer than the one Prince Andrew gave to this naive question.

"If no one fought except on his own conviction, there would be no wars," he said.

"And that would be splendid," said Pierre.

Prince Andrew smiled ironically.

"Very likely it would be splendid, but it will never come about..."

"Well, why are you going to the war?" asked Pierre.

"What for? I don't know. I must. Besides that I am going..." He paused. "I am going because the life I am leading here does not suit me!"

Chapter VII



The rustle of a woman's dress was heard in the next room. Prince Andrew shook himself as if waking up, and his face assumed the look it had had in Anna Pavlovna's drawing room. Pierre removed his feet from the sofa. The princess came in. She had changed her gown for a house dress as fresh and elegant as the other. Prince Andrew rose and politely placed a chair for her.

"How is it," she began, as usual in French, settling down briskly and fussily in the easy chair, "how is it Annette never got married? How stupid you men all are not to have married her! Excuse me for saying so, but you have no sense about women. What an argumentative fellow you are, Monsieur Pierre!"

"And I am still arguing with your husband. I can't understand why he wants to go to the war," replied Pierre, addressing the princess with none of the embarrassment so commonly shown by young men in their intercourse with young women.

The princess started. Evidently Pierre's words touched her to the quick.

"Ah, that is just what I tell him!" said she. "I don't understand it; I don't in the least understand why men can't live without wars. How is it that we women don't want anything of the kind, don't need it? Now you shall judge between us. I always tell him: Here he is Uncle's aide-de-camp, a most brilliant position. He is so well known, so much appreciated by everyone. The other day at the Apraksins' I heard a lady asking, 'Is that the famous Prince Andrew?' I did indeed." She laughed. "He is so well received everywhere. He might easily become aide-de-camp to the

Emperor. You know the Emperor spoke to him most graciously. Annette and I were speaking of how to arrange it. What do you think?"

Pierre looked at his friend and, noticing that he did not like the conversation, gave no reply.

"When are you starting?" he asked.

"Oh, don't speak of his going, don't! I won't hear it spoken of," said the princess in the same petulantly playful tone in which she had spoken to Hippolyte in the drawing room and which was so plainly ill-suited to the family circle of which Pierre was almost a member. "Today when I remembered that all these delightful associations must be broken off... and then you know, Andre..." (she looked significantly at her husband) "I'm afraid, I'm afraid!" she whispered, and a shudder ran down her back.

Her husband looked at her as if surprised to notice that someone besides Pierre and himself was in the room, and addressed her in a tone of frigid politeness.

"What is it you are afraid of, Lise? I don't understand," said he.

"There, what egotists men all are: all, all egotists! Just for a whim of his own, goodness only knows why, he leaves me and locks me up alone in the country."

"With my father and sister, remember," said Prince Andrew gently.

"Alone all the same, without my friends.... And he expects me not to be afraid."

Her tone was now querulous and her lip drawn up, giving her not a joyful, but an animal, squirrel-like expression. She paused as if she felt it indecorous to speak of her pregnancy before Pierre, though the gist of the matter lay in that.

"I still can't understand what you are afraid of," said Prince Andrew slowly, not taking his eyes off his wife.

The princess blushed, and raised her arms with a gesture of despair.

"No, Andrew, I must say you have changed. Oh, how you have..."

"Your doctor tells you to go to bed earlier," said Prince Andrew. "You had better go."

The princess said nothing, but suddenly her short downy lip quivered. Prince Andrew rose, shrugged his shoulders, and walked about the room.

Pierre looked over his spectacles with naive surprise, now at him and now at her, moved as if about to rise too, but changed his mind.

"Why should I mind Monsieur Pierre being here?" exclaimed the little princess suddenly, her pretty face all at once distorted by a tearful grimace. "I have long wanted to ask you, Andrew, why

you have changed so to me? What have I done to you? You are going to the war and have no pity for me. Why is it?"

"Lise!" was all Prince Andrew said. But that one word expressed an entreaty, a threat, and above all conviction that she would herself regret her words. But she went on hurriedly:

"You treat me like an invalid or a child. I see it all! Did you behave like that six months ago?"

"Lise, I beg you to desist," said Prince Andrew still more emphatically.

Pierre, who had been growing more and more agitated as he listened to all this, rose and approached the princess. He seemed unable to bear the sight of tears and was ready to cry himself.

"Calm yourself, Princess! It seems so to you because... I assure you I myself have experienced... and so... because... No, excuse me! An outsider is out of place here... No, don't distress yourself... Good-bye!"

Prince Andrew caught him by the hand.

"No, wait, Pierre! The princess is too kind to wish to deprive me of the pleasure of spending the evening with you."

"No, he thinks only of himself," muttered the princess without restraining her angry tears.

"Lise!" said Prince Andrew dryly, raising his voice to the pitch which indicates that patience is exhausted.

Suddenly the angry, squirrel-like expression of the princess' pretty face changed into a winning and piteous look of fear. Her beautiful eyes glanced askance at her husband's face, and her own assumed the timid, deprecating expression of a dog when it rapidly but feebly wags its drooping tail.

"Mon Dieu, mon Dieu!" she muttered, and lifting her dress with one hand she went up to her husband and kissed him on the forehead.

"Good night, Lise," said he, rising and courteously kissing her hand as he would have done to a stranger.

Chapter VIII

The friends were silent. Neither cared to begin talking. Pierre continually glanced at Prince Andrew; Prince Andrew rubbed his forehead with his small hand.

"Let us go and have supper," he said with a sigh, going to the door.

They entered the elegant, newly decorated, and luxurious dining room. Everything from the table napkins to the silver, china, and glass bore that imprint of newness found in the households of the newly married. Halfway through supper Prince Andrew leaned his elbows on the table and, with a look of nervous agitation such as Pierre had never before seen on his face, began to talk—as one who has long had something on his mind and suddenly determines to speak out.

"Never, never marry, my dear fellow! That's my advice: never marry till you can say to yourself that you have done all you are capable of, and until you have ceased to love the woman of your choice and have seen her plainly as she is, or else you will make a cruel and irrevocable mistake. Marry when you are old and good for nothing—or all that is good and noble in you will be lost. It will all be wasted on trifles. Yes! Yes! Yes! Don't look at me with such surprise. If you marry expecting anything from yourself in the future, you will feel at every step that for you all is ended, all is closed except the drawing room, where you will be ranged side by side with a court lackey and an idiot!... But what's the good?..." and he waved his arm.

Pierre took off his spectacles, which made his face seem different and the good-natured expression still more apparent, and gazed at his friend in amazement.

"My wife," continued Prince Andrew, "is an excellent woman, one of those rare women with whom a man's honor is safe; but, O God, what would I not give now to be unmarried! You are the first and only one to whom I mention this, because I like you."

As he said this Prince Andrew was less than ever like that Bolkonski who had lolled in Anna Pavlovna's easy chairs and with half-closed eyes had uttered French phrases between his teeth. Every muscle of his thin face was now quivering with nervous excitement; his eyes, in which the fire of life had seemed extinguished, now flashed with brilliant light. It was evident that the more lifeless he seemed at ordinary times, the more impassioned he became in these moments of almost morbid irritation.

"You don't understand why I say this," he continued, "but it is the whole story of life. You talk of Bonaparte and his career," said he (though Pierre had not mentioned Bonaparte), "but Bonaparte when he worked went step by step toward his goal. He was free, he had nothing but his aim to consider, and he reached it. But tie yourself up with a woman and, like a chained convict, you lose

all freedom! And all you have of hope and strength merely weighs you down and torments you with regret. Drawing rooms, gossip, balls, vanity, and triviality—these are the enchanted circle I cannot escape from. I am now going to the war, the greatest war there ever was, and I know nothing and am fit for nothing. I am very amiable and have a caustic wit," continued Prince Andrew, "and at Anna Pavlovna's they listen to me. And that stupid set without whom my wife cannot exist, and those women... If you only knew what those society women are, and women in general! My father is right. Selfish, vain, stupid, trivial in everything—that's what women are when you see them in their true colors! When you meet them in society it seems as if there were something in them, but there's nothing, nothing, nothing! No, don't marry, my dear fellow; don't marry!" concluded Prince Andrew.

"It seems funny to me," said Pierre, "that you, you should consider yourself incapable and your life a spoiled life. You have everything before you, everything. And you..."

He did not finish his sentence, but his tone showed how highly he thought of his friend and how much he expected of him in the future.

"How can he talk like that?" thought Pierre. He considered his friend a model of perfection because Prince Andrew possessed in the highest degree just the very qualities Pierre lacked, and which might be best described as strength of will. Pierre was always astonished at Prince Andrew's calm manner of treating everybody, his extraordinary memory, his extensive reading (he had read everything, knew everything, and had an opinion about everything), but above all at his capacity for work and study. And if Pierre was often struck by Andrew's lack of capacity for philosophical meditation (to which he himself was particularly addicted), he regarded even this not as a defect but as a sign of strength.

Even in the best, most friendly and simplest relations of life, praise and commendation are essential, just as grease is necessary to wheels that they may run smoothly.

"My part is played out," said Prince Andrew. "What's the use of talking about me? Let us talk about you," he added after a silence, smiling at his reassuring thoughts.

That smile was immediately reflected on Pierre's face.

"But what is there to say about me?" said Pierre, his face relaxing into a careless, merry smile. "What am I? An illegitimate son!" He suddenly blushed crimson, and it was plain that he had made a great effort to say this. "Without a name and without means... And it really..." But he did not say what "it really" was. "For the present I am free and am all right. Only I haven't the least idea what I am to do; I wanted to consult you seriously."

Prince Andrew looked kindly at him, yet his glance—friendly and affectionate as it was—expressed a sense of his own superiority.

"I am fond of you, especially as you are the one live man among our whole set. Yes, you're all right! Choose what you will; it's all the same. You'll be all right anywhere. But look here: give up visiting those Kuragins and leading that sort of life. It suits you so badly—all this debauchery, dissipation, and the rest of it!"

"What would you have, my dear fellow?" answered Pierre, shrugging his shoulders. "Women, my dear fellow; women!"

"I don't understand it," replied Prince Andrew. "Women who are comme il faut, that's a different matter; but the Kuragins' set of women, 'women and wine' I don't understand!"

Pierre was staying at Prince Vasili Kuragin's and sharing the dissipated life of his son Anatole, the son whom they were planning to reform by marrying him to Prince Andrew's sister.

"Do you know?" said Pierre, as if suddenly struck by a happy thought, "seriously, I have long been thinking of it.... Leading such a life I can't decide or think properly about anything. One's head aches, and one spends all one's money. He asked me for tonight, but I won't go."

"You give me your word of honor not to go?"

"On my honor!"

Chapter IX

It was past one o'clock when Pierre left his friend. It was a cloudless, northern, summer night. Pierre took an open cab intending to drive straight home. But the nearer he drew to the house the more he felt the impossibility of going to sleep on such a night. It was light enough to see a long way in the deserted street and it seemed more like morning or evening than night. On the way Pierre remembered that Anatole Kuragin was expecting the usual set for cards that evening, after which there was generally a drinking bout, finishing with visits of a kind Pierre was very fond of.

"I should like to go to Kuragin's," thought he.

But he immediately recalled his promise to Prince Andrew not to go there. Then, as happens to people of weak character, he desired so passionately once more to enjoy that dissipation he was so accustomed to that he decided to go. The thought immediately occurred to him that his promise to Prince Andrew was of no account, because before he gave it he had already promised Prince Anatole to come to his gathering; "besides," thought he, "all such 'words of honor' are conventional things with no definite meaning, especially if one considers that by tomorrow one may be dead, or something so extraordinary may happen to one that honor and dishonor will be all

the same!" Pierre often indulged in reflections of this sort, nullifying all his decisions and intentions. He went to Kuragin's.

Reaching the large house near the Horse Guards' barracks, in which Anatole lived, Pierre entered the lighted porch, ascended the stairs, and went in at the open door. There was no one in the anteroom; empty bottles, cloaks, and overshoes were lying about; there was a smell of alcohol, and sounds of voices and shouting in the distance.

Cards and supper were over, but the visitors had not yet dispersed. Pierre threw off his cloak and entered the first room, in which were the remains of supper. A footman, thinking no one saw him, was drinking on the sly what was left in the glasses. From the third room came sounds of laughter, the shouting of familiar voices, the growling of a bear, and general commotion. Some eight or nine young men were crowding anxiously round an open window. Three others were romping with a young bear, one pulling him by the chain and trying to set him at the others.

"I bet a hundred on Stevens!" shouted one.

"Mind, no holding on!" cried another.

"I bet on Dolokhov!" cried a third. "Kuragin, you part our hands."

"There, leave Bruin alone; here's a bet on."

"At one draught, or he loses!" shouted a fourth.

"Jacob, bring a bottle!" shouted the host, a tall, handsome fellow who stood in the midst of the group, without a coat, and with his fine linen shirt unfastened in front. "Wait a bit, you fellows.... Here is Petya! Good man!" cried he, addressing Pierre.

Another voice, from a man of medium height with clear blue eyes, particularly striking among all these drunken voices by its sober ring, cried from the window: "Come here; part the bets!" This was Dolokhov, an officer of the Semenov regiment, a notorious gambler and duelist, who was living with Anatole. Pierre smiled, looking about him merrily.

"I don't understand. What's it all about?"

"Wait a bit, he is not drunk yet! A bottle here," said Anatole, taking a glass from the table he went up to Pierre.

"First of all you must drink!"

Pierre drank one glass after another, looking from under his brows at the tipsy guests who were again crowding round the window, and listening to their chatter. Anatole kept on refilling Pierre's glass while explaining that Dolokhov was betting with Stevens, an English naval officer, that he

would drink a bottle of rum sitting on the outer ledge of the third floor window with his legs hanging out.

"Go on, you must drink it all," said Anatole, giving Pierre the last glass, "or I won't let you go!"

"No, I won't," said Pierre, pushing Anatole aside, and he went up to the window.

Dolokhov was holding the Englishman's hand and clearly and distinctly repeating the terms of the bet, addressing himself particularly to Anatole and Pierre.

Dolokhov was of medium height, with curly hair and light-blue eyes. He was about twenty-five. Like all infantry officers he wore no mustache, so that his mouth, the most striking feature of his face, was clearly seen. The lines of that mouth were remarkably finely curved. The middle of the upper lip formed a sharp wedge and closed firmly on the firm lower one, and something like two distinct smiles played continually round the two corners of the mouth; this, together with the resolute, insolent intelligence of his eyes, produced an effect which made it impossible not to notice his face. Dolokhov was a man of small means and no connections. Yet, though Anatole spent tens of thousands of rubles, Dolokhov lived with him and had placed himself on such a footing that all who knew them, including Anatole himself, respected him more than they did Anatole. Dolokhov could play all games and nearly always won. However much he drank, he never lost his clearheadedness. Both Kuragin and Dolokhov were at that time notorious among the rakes and scapegraces of Petersburg.

The bottle of rum was brought. The window frame which prevented anyone from sitting on the outer sill was being forced out by two footmen, who were evidently flurried and intimidated by the directions and shouts of the gentlemen around.

Anatole with his swaggering air strode up to the window. He wanted to smash something. Pushing away the footmen he tugged at the frame, but could not move it. He smashed a pane.

"You have a try, Hercules," said he, turning to Pierre.

Pierre seized the crossbeam, tugged, and wrenched the oak frame out with a crash.

"Take it right out, or they'll think I'm holding on," said Dolokhov.

"Is the Englishman bragging?... Eh? Is it all right?" said Anatole.

"First-rate," said Pierre, looking at Dolokhov, who with a bottle of rum in his hand was approaching the window, from which the light of the sky, the dawn merging with the afterglow of sunset, was visible.

Dolokhov, the bottle of rum still in his hand, jumped onto the window sill. "Listen!" cried he, standing there and addressing those in the room. All were silent.

"I bet fifty imperials"—he spoke French that the Englishman might understand him, but he did not speak it very well—"I bet fifty imperials... or do you wish to make it a hundred?" added he, addressing the Englishman.

"No, fifty," replied the latter.

"All right. Fifty imperials... that I will drink a whole bottle of rum without taking it from my mouth, sitting outside the window on this spot" (he stooped and pointed to the sloping ledge outside the window) "and without holding on to anything. Is that right?"

"Quite right," said the Englishman.

Anatole turned to the Englishman and taking him by one of the buttons of his coat and looking down at him—the Englishman was short—began repeating the terms of the wager to him in English.

"Wait!" cried Dolokhov, hammering with the bottle on the window sill to attract attention. "Wait a bit, Kuragin. Listen! If anyone else does the same, I will pay him a hundred imperials. Do you understand?"

The Englishman nodded, but gave no indication whether he intended to accept this challenge or not. Anatole did not release him, and though he kept nodding to show that he understood, Anatole went on translating Dolokhov's words into English. A thin young lad, an hussar of the Life Guards, who had been losing that evening, climbed on the window sill, leaned over, and looked down.

"Oh! Oh! Oh!" he muttered, looking down from the window at the stones of the pavement.

"Shut up!" cried Dolokhov, pushing him away from the window. The lad jumped awkwardly back into the room, tripping over his spurs.

Placing the bottle on the window sill where he could reach it easily, Dolokhov climbed carefully and slowly through the window and lowered his legs. Pressing against both sides of the window, he adjusted himself on his seat, lowered his hands, moved a little to the right and then to the left, and took up the bottle. Anatole brought two candles and placed them on the window sill, though it was already quite light. Dolokhov's back in his white shirt, and his curly head, were lit up from both sides. Everyone crowded to the window, the Englishman in front. Pierre stood smiling but silent. One man, older than the others present, suddenly pushed forward with a scared and angry look and wanted to seize hold of Dolokhov's shirt.

"I say, this is folly! He'll be killed," said this more sensible man.

Anatole stopped him.

"Don't touch him! You'll startle him and then he'll be killed. Eh?... What then?... Eh?"

Dolokhov turned round and, again holding on with both hands, arranged himself on his seat.

"If anyone comes meddling again," said he, emitting the words separately through his thin compressed lips, "I will throw him down there. Now then!"

Saying this he again turned round, dropped his hands, took the bottle and lifted it to his lips, threw back his head, and raised his free hand to balance himself. One of the footmen who had stooped to pick up some broken glass remained in that position without taking his eyes from the window and from Dolokhov's back. Anatole stood erect with staring eyes. The Englishman looked on sideways, pursing up his lips. The man who had wished to stop the affair ran to a corner of the room and threw himself on a sofa with his face to the wall. Pierre hid his face, from which a faint smile forgot to fade though his features now expressed horror and fear. All were still. Pierre took his hands from his eyes. Dolokhov still sat in the same position, only his head was thrown further back till his curly hair touched his shirt collar, and the hand holding the bottle was lifted higher and higher and trembled with the effort. The bottle was emptying perceptibly and rising still higher and his head tilting yet further back. "Why is it so long?" thought Pierre. It seemed to him that more than half an hour had elapsed. Suddenly Dolokhov made a backward movement with his spine, and his arm trembled nervously; this was sufficient to cause his whole body to slip as he sat on the sloping ledge. As he began slipping down, his head and arm wavered still more with the strain. One hand moved as if to clutch the window sill, but refrained from touching it. Pierre again covered his eyes and thought he would never open them again. Suddenly he was aware of a stir all around. He looked up: Dolokhov was standing on the window sill, with a pale but radiant face.

"It's empty."

He threw the bottle to the Englishman, who caught it neatly. Dolokhov jumped down. He smelt strongly of rum.

"Well done!... Fine fellow!... There's a bet for you!... Devil take you!" came from different sides.

The Englishman took out his purse and began counting out the money. Dolokhov stood frowning and did not speak. Pierre jumped upon the window sill.

"Gentlemen, who wishes to bet with me? I'll do the same thing!" he suddenly cried. "Even without a bet, there! Tell them to bring me a bottle. I'll do it.... Bring a bottle!"

"Let him do it, let him do it," said Dolokhov, smiling.

"What next? Have you gone mad?... No one would let you!... Why, you go giddy even on a staircase," exclaimed several voices.

"I'll drink it! Let's have a bottle of rum!" shouted Pierre, banging the table with a determined and drunken gesture and preparing to climb out of the window.

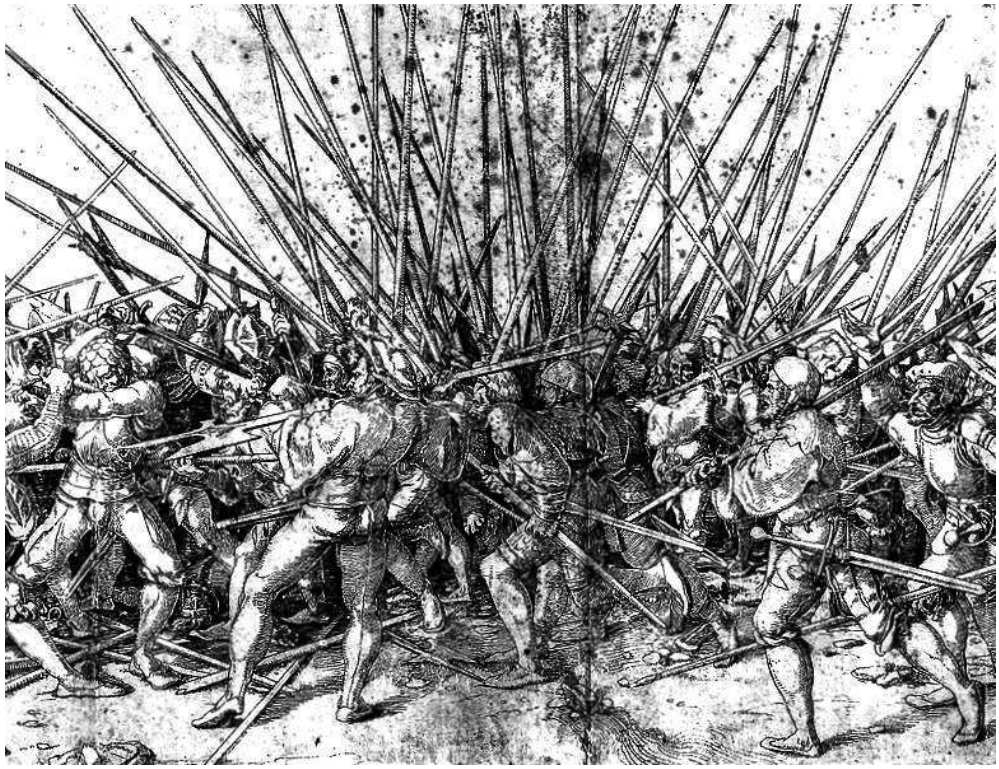
They seized him by his arms; but he was so strong that everyone who touched him was sent flying.

"No, you'll never manage him that way," said Anatole. "Wait a bit and I'll get round him.... Listen! I'll take your bet tomorrow, but now we are all going to ——'s."

"Come on then," cried Pierre. "Come on!... And we'll take Bruin with us."

And he caught the bear, took it in his arms, lifted it from the ground, and began dancing round the room with it.

Chapter X



Prince Vasili kept the promise he had given to Princess Drubetskaya who had spoken to him on behalf of her only son Boris on the evening of Anna Pavlovna's soiree. The matter was mentioned to the Emperor, an exception made, and Boris transferred into the regiment of Semenov Guards with the rank of cornet. He received, however, no appointment to Kutuzov's staff despite all Anna Mikhaylovna's endeavors and entreaties. Soon after Anna Pavlovna's reception Anna Mikhaylovna

returned to Moscow and went straight to her rich relations, the Rostovs, with whom she stayed when in the town and where her darling Bory, who had only just entered a regiment of the line and was being at once transferred to the Guards as a cornet, had been educated from childhood and lived for years at a time. The Guards had already left Petersburg on the tenth of August, and her son, who had remained in Moscow for his equipment, was to join them on the march to Radzivilov.

It was St. Natalia's day and the name day of two of the Rostovs—the mother and the youngest daughter—both named Nataly. Ever since the morning, carriages with six horses had been coming and going continually, bringing visitors to the Countess Rostova's big house on the Povarskaya, so well known to all Moscow. The countess herself and her handsome eldest daughter were in the drawing-room with the visitors who came to congratulate, and who constantly succeeded one another in relays.

The countess was a woman of about forty-five, with a thin Oriental type of face, evidently worn out with childbearing—she had had twelve. A languor of motion and speech, resulting from weakness, gave her a distinguished air which inspired respect. Princess Anna Mikhaylovna Drubetskaya, who as a member of the household was also seated in the drawing room, helped to receive and entertain the visitors. The young people were in one of the inner rooms, not considering it necessary to take part in receiving the visitors. The count met the guests and saw them off, inviting them all to dinner.

"I am very, very grateful to you, mon cher," or "ma chere"—he called everyone without exception and without the slightest variation in his tone, "my dear," whether they were above or below him in rank—"I thank you for myself and for our two dear ones whose name day we are keeping. But mind you come to dinner or I shall be offended, ma chere! On behalf of the whole family I beg you to come, mon cher!" These words he repeated to everyone without exception or variation, and with the same expression on his full, cheerful, clean-shaven face, the same firm pressure of the hand and the same quick, repeated bows. As soon as he had seen a visitor off he returned to one of those who were still in the drawing room, drew a chair toward him or her, and jauntily spreading out his legs and putting his hands on his knees with the air of a man who enjoys life and knows how to live, he swayed to and fro with dignity, offered surmises about the weather, or touched on questions of health, sometimes in Russian and sometimes in very bad but self-confident French; then again, like a man weary but unflinching in the fulfillment of duty, he rose to see some visitors off and, stroking his scanty gray hairs over his bald patch, also asked them to dinner. Sometimes on his way back from the anteroom he would pass through the conservatory and pantry into the large marble dining hall, where tables were being set out for eighty people; and looking at the footmen, who were bringing in silver and china, moving tables, and unfolding damask table linen, he would call Dmitri Vasilevich, a man of good family and the manager of all

his affairs, and while looking with pleasure at the enormous table would say: "Well, Dmitri, you'll see that things are all as they should be? That's right! The great thing is the serving, that's it." And with a complacent sigh he would return to the drawing room.

"Marya Lvovna Karagina and her daughter!" announced the countess' gigantic footman in his bass voice, entering the drawing room. The countess reflected a moment and took a pinch from a gold snuffbox with her husband's portrait on it.

"I'm quite worn out by these callers. However, I'll see her and no more. She is so affected. Ask her in," she said to the footman in a sad voice, as if saying: "Very well, finish me off."

A tall, stout, and proud-looking woman, with a round-faced smiling daughter, entered the drawing room, their dresses rustling.

"Dear Countess, what an age... She has been laid up, poor child... at the Razumovski's ball... and Countess Apraksina... I was so delighted..." came the sounds of animated feminine voices, interrupting one another and mingling with the rustling of dresses and the scraping of chairs. Then one of those conversations began which last out until, at the first pause, the guests rise with a rustle of dresses and say, "I am so delighted... Mamma's health... and Countess Apraksina..." and then, again rustling, pass into the anteroom, put on cloaks or mantles, and drive away. The conversation was on the chief topic of the day: the illness of the wealthy and celebrated beau of Catherine's day, Count Bezukhov, and about his illegitimate son Pierre, the one who had behaved so improperly at Anna Pavlovna's reception.

"I am so sorry for the poor count," said the visitor. "He is in such bad health, and now this vexation about his son is enough to kill him!"

"What is that?" asked the countess as if she did not know what the visitor alluded to, though she had already heard about the cause of Count Bezukhov's distress some fifteen times.

"That's what comes of a modern education," exclaimed the visitor. "It seems that while he was abroad this young man was allowed to do as he liked, now in Petersburg I hear he has been doing such terrible things that he has been expelled by the police."

"You don't say so!" replied the countess.

"He chose his friends badly," interposed Anna Mikhaylovna. "Prince Vasili's son, he, and a certain Dolokhov have, it is said, been up to heaven only knows what! And they have had to suffer for it. Dolokhov has been degraded to the ranks and Bezukhov's son sent back to Moscow. Anatole Kuragin's father managed somehow to get his son's affair hushed up, but even he was ordered out of Petersburg."

"But what have they been up to?" asked the countess.

"They are regular brigands, especially Dolokhov," replied the visitor. "He is a son of Marya Ivanovna Dolokhova, such a worthy woman, but there, just fancy! Those three got hold of a bear somewhere, put it in a carriage, and set off with it to visit some actresses! The police tried to interfere, and what did the young men do? They tied a policeman and the bear back to back and put the bear into the Moyka Canal. And there was the bear swimming about with the policeman on his back!"

"What a nice figure the policeman must have cut, my dear!" shouted the count, dying with laughter.

"Oh, how dreadful! How can you laugh at it, Count?"

Yet the ladies themselves could not help laughing.

"It was all they could do to rescue the poor man," continued the visitor. "And to think it is Cyril Vladimirovich Bezukhov's son who amuses himself in this sensible manner! And he was said to be so well educated and clever. This is all that his foreign education has done for him! I hope that here in Moscow no one will receive him, in spite of his money. They wanted to introduce him to me, but I quite declined: I have my daughters to consider."

"Why do you say this young man is so rich?" asked the countess, turning away from the girls, who at once assumed an air of inattention. "His children are all illegitimate. I think Pierre also is illegitimate."

The visitor made a gesture with her hand.

"I should think he has a score of them."

Princess Anna Mikhaylovna intervened in the conversation, evidently wishing to show her connections and knowledge of what went on in society.

"The fact of the matter is," said she significantly, and also in a half whisper, "everyone knows Count Cyril's reputation.... He has lost count of his children, but this Pierre was his favorite."

"How handsome the old man still was only a year ago!" remarked the countess. "I have never seen a handsomer man."

"He is very much altered now," said Anna Mikhaylovna. "Well, as I was saying, Prince Vasili is the next heir through his wife, but the count is very fond of Pierre, looked after his education, and wrote to the Emperor about him; so that in the case of his death—and he is so ill that he may die at any moment, and Dr. Lorrain has come from Petersburg—no one knows who will inherit his immense fortune, Pierre or Prince Vasili. Forty thousand serfs and millions of rubles! I know it all very well for Prince Vasili told me himself. Besides, Cyril Vladimirovich is my mother's second

cousin. He's also my Bory's godfather," she added, as if she attached no importance at all to the fact.

"Prince Vasili arrived in Moscow yesterday. I hear he has come on some inspection business," remarked the visitor.

"Yes, but between ourselves," said the princess, "that is a pretext. The fact is he has come to see Count Cyril Vladimirovich, hearing how ill he is."

"But do you know, my dear, that was a capital joke," said the count; and seeing that the elder visitor was not listening, he turned to the young ladies. "I can just imagine what a funny figure that policeman cut!"

And as he waved his arms to impersonate the policeman, his portly form again shook with a deep ringing laugh, the laugh of one who always eats well and, in particular, drinks well. "So do come and dine with us!" he said.

Chapter XI

Silence ensued. The countess looked at her callers, smiling affably, but not concealing the fact that she would not be distressed if they now rose and took their leave. The visitor's daughter was already smoothing down her dress with an inquiring look at her mother, when suddenly from the next room were heard the footsteps of boys and girls running to the door and the noise of a chair falling over, and a girl of thirteen, hiding something in the folds of her short muslin frock, darted in and stopped short in the middle of the room. It was evident that she had not intended her flight to bring her so far. Behind her in the doorway appeared a student with a crimson coat collar, an officer of the Guards, a girl of fifteen, and a plump rosy-faced boy in a short jacket.

The count jumped up and, swaying from side to side, spread his arms wide and threw them round the little girl who had run in.

"Ah, here she is!" he exclaimed laughing. "My pet, whose name day it is. My dear pet!"

"Ma chere, there is a time for everything," said the countess with feigned severity. "You spoil her, Ilya," she added, turning to her husband.

"How do you do, my dear? I wish you many happy returns of your name day," said the visitor. "What a charming child," she added, addressing the mother.

This black-eyed, wide-mouthed girl, not pretty but full of life—with childish bare shoulders which after her run heaved and shook her bodice, with black curls tossed backward, thin bare

arms, little legs in lace-frilled drawers, and feet in low slippers—was just at that charming age when a girl is no longer a child, though the child is not yet a young woman. Escaping from her father she ran to hide her flushed face in the lace of her mother's mantilla—not paying the least attention to her severe remark—and began to laugh. She laughed, and in fragmentary sentences tried to explain about a doll which she produced from the folds of her frock.

"Do you see?... My doll... Mimi... You see..." was all Natasha managed to utter (to her everything seemed funny). She leaned against her mother and burst into such a loud, ringing fit of laughter that even the prim visitor could not help joining in.

"Now then, go away and take your monstrosity with you," said the mother, pushing away her daughter with pretended sternness, and turning to the visitor she added: "She is my youngest girl."

Natasha, raising her face for a moment from her mother's mantilla, glanced up at her through tears of laughter, and again hid her face.

The visitor, compelled to look on at this family scene, thought it necessary to take some part in it.

"Tell me, my dear," said she to Natasha, "is Mimi a relation of yours? A daughter, I suppose?"

Natasha did not like the visitor's tone of condescension to childish things. She did not reply, but looked at her seriously.

Meanwhile the younger generation: Boris, the officer, Anna Mikhaylovna's son; Nicholas, the undergraduate, the count's eldest son; Sonya, the count's fifteen-year-old niece, and little Petya, his youngest boy, had all settled down in the drawing room and were obviously trying to restrain within the bounds of decorum the excitement and mirth that shone in all their faces. Evidently in the back rooms, from which they had dashed out so impetuously, the conversation had been more amusing than the drawing-room talk of society scandals, the weather, and Countess Apraksina. Now and then they glanced at one another, hardly able to suppress their laughter.

The two young men, the student and the officer, friends from childhood, were of the same age and both handsome fellows, though not alike. Boris was tall and fair, and his calm and handsome face had regular, delicate features. Nicholas was short with curly hair and an open expression. Dark hairs were already showing on his upper lip, and his whole face expressed impetuosity and enthusiasm. Nicholas blushed when he entered the drawing room. He evidently tried to find something to say, but failed. Boris on the contrary at once found his footing, and related quietly and humorously how he had known that doll Mimi when she was still quite a young lady, before her nose was broken; how she had aged during the five years he had known her, and how her head had cracked right across the skull. Having said this he glanced at Natasha. She turned away from him and glanced at her younger brother, who was screwing up his eyes and shaking with