

We continue to be surprised by how the extremely rewarding world that Leo Tolstoy created is a dynamic, still growing one. When the Russian writer sat down in 1863 to begin what became *War and Peace*, he utilized portraits of family members, as well as images of himself in what, at first, constituted a lightly fictionalized family chronicle; he evidently used the exercise to consider how he and the present state of his country came to be. This involved a rethinking of how his parents' generation withstood the French invasion of 1812, slightly more than a half century prior, both militarily and culturally. Of course, one thinks about many things in the course of six highly creative years, and his text reflects many of these interests. His words are over determined in that a single scene or even image typically serves several themes as he simultaneously pondered the Napoleonic Era, the present day in Russia, his family, and himself, as well as much else. Self-development being the first order for any serious artist, we see anticipations of the protean challenges Tolstoy posed to the contemporary world decades after *War and Peace* in terms of religion, political systems, and, especially, moral behavior. In other words, he grew in stature. As the initial reception of the novel shows, Tolstoy responded to the consternation of its first readers by increasing the dynamism of its form and considerably augmenting its intellectual ambitions. In his hands, fiction became emboldened to question the structure of our universe and expand our sense of our own nature. We are all much the richer spiritually for his achievement.

One of the happy accidents of literary history is that *War and Peace* and Fyodor Dostoevsky's *Crime and Punishment* were first published in the same literary periodical, *The Russian Messenger*. Furthermore, as Janet Tucker explains, both novels express concern whether Russia should continue to conform its culture to West European models, simultaneously seizing on the same figure,

Napoleon Bonaparte, in one case leading a literal invasion of the country, in the other inspiring a premeditated murder. Both recoil from the “ends justify the means” amorality of Napoleon and incline their novels in a distinctly Russian direction. Dostoevsky extols the saintly prostitute Sonya for her adherence to Russian Orthodoxy, while Tolstoy posits the idealized peasant, Platon Karataev.

The year 1863 was also a time of increasingly radical critics, who demanded that literature should address the ills of society. They were by no means content with the Great Emancipation of 1861, when Tsar Alexander II initiated the peaceful freeing of Russia’s serfs, by far the majority of its population. Although Tolstoy strongly argued for the freedom of art, the prospects for the peasants to rise up against their oppression is an important theme in *War and Peace*. Anne Hruska shows how social class is a lens through which Russians viewed all social interactions, also how (then) Count Tolstoy envisioned that the nobility held the responsibility to raise the living standards of those less fortunate; both Pierre and Prince Andrei attempt to effect improved conditions on their estates. Alexander II’s reforms, however, created expectations and, therefore, hopes for more radical measures—which may partly explain why the novel foreshadows the Decembrist Uprising of 1825, a failed attempt to replace Russia’s absolutist monarchy—wherein the tsar was all-powerful—with a constitution limiting his rule.

One of the ironies of the first scene of *War and Peace* is that the first line is delivered not in Russian, but in French: evidently Western culture has already occupied Russia, or, at least, the upper class of its capital city, St. Petersburg. Only by tacitly admitting its inferiority could Russia import West European culture on such a massive scale, as it had during the eighteenth century. Russia’s defeat at the hands of France, Great Britain, and Turkey in the Crimean War in 1855 was a recent reminder that a significant cultural gap remained, thus motivating Alexander II’s reforms. *War and Peace* covers a period, as Sara Stefani tells it, when this relationship was beginning to be reversed; Russians not only threw off the French invaders, they began to appreciate their own language and indigenous culture. The result was one of the peaks in world cultural history in the middle of

the century, that of Tolstoy and Dostoevsky, as partially witnessed by *War and Peace*.

Of course, *War and Peace* relates many of the battles, large and small, of the Napoleonic Era. Rick McPeak explains how different detachments fought at a time of smooth-bore, i.e., inaccurate, rifles and cavalry charges. Except for the artillery, these modes of fighting are now outmoded, but not the continual struggle between duty and self-preservation, between destruction of and empathy for the enemy, who may also be just doing his duty, even unwillingly. Soldiers are subject to the emotional consequences of heated action, including our internal resistance to harming others. Notable are many incidents of fraternization between the two sides, bringing out the absurdity of war. However, as we see in the latter part of the novel, national defense is another matter: there, the conflict takes on a more heated, even vicious, character, guerilla warfare is invented and few prisoners are taken. In the midst of this misery, however, Tolstoy introduced moments of epiphany when his characters, and their readers, enjoy a greater fullness of being. According to Olga Vladimirovna Slivitskaya, such poetry is requisite in an epic. These instances of lyricism make Tolstoy's positive characters highly attractive in that they capture a valuable human potential. A Prince Andrei might remain stiff and off-putting, but for his vision of the sky at Austerlitz, his encounters with a slow-blooming oak tree, and a glimpse of Natasha in all her youthful charm. Thus, Tolstoy often reminds us of our need to pause and appreciate that life can be so wonderful. This same thinking underlies many of the set pieces in the novel, scenes where time and the narrative come to a near stop and, for the most famous examples, the Rostov siblings enjoy hunting or dressing up in "mummers'" costumes at Yuletide. Ronald D. LeBlanc shows that dinner scenes rival battles in number and significance. With its many Homeric feasts, *War and Peace* is itself a source of pleasures to be savored, not just a vehicle for its many intertwined plots. This is evident from Tolstoy's detailed descriptions of what is served and, in particular, how the company comports itself. Admittedly, most of these interludes are situated in

the first half of the novel before, like Pierre, Tolstoy abandons these pleasures and seeks rewards not of the flesh.

The opening scene is a wonderful example of over-determination. Tolstoy devised it after many abortive sketches for a beginning to his novel, a scene where he could introduce the main characters and set them in a particular social and political context—all without drawing attention to his method. LeBlanc describes how it is one of three comparable scenes, which allow the reader to distinguish the stuffy and false crowd at Anna Scherer's soirée in St. Petersburg from the emotionally generous Rostovs in Moscow and also from the stiff and formal Bolkonskys in the countryside. Kevin O'Brien discerns a distinction between separateness and connectedness amongst the characters, which pervades the entire novel. He further suggests how these tendencies, like generosity, run in families, much as Natasha seems to have inherited that quality from her father. Another device is how Tolstoy imperceptibly arrays his characters so as to enable subconscious comparisons.

War and Peace resonates with readers in countries such as our own, far from Russia of the early nineteenth century in time and space. Tolstoy's methods depend on readers being able to efficiently grasp subtle details of the personalities he depicts and their interactions. His patterning of human actions is potentially universal, one that gives evidence of our shared human nature. Furthermore, *War and Peace* is, at the same time, profoundly educational in the manner that it displays, possibly even develops, potential human psychological responses, as in the case of how he sensitizes readers to the "body language" of unconscious, sometimes involuntary, gestures. Another human universal is the nuclear family, very much a unit of Tolstoy's thinking in this very family-centered novel. Anna A. Berman roots Tolstoy's considerable idealism in his immense attachment to domestic structures. While the author was an orphan, he enjoyed the company of loving siblings and aunts. Born out of wedlock and separated from both his parents, Pierre is deprived of even these comforts and thus all the more seeks the love that was so missing in his childhood. He continually seeks friends, ultimately a spiritually

inspired “brotherhood.” His is the most poetic and ambitious vision, hence it generates the greatest interest for many readers.

Elizabeth Blake observes developing spirituality also in Princess Marya and Natasha. She reminds us that the French invasion is also a Roman Catholic intrusion into Russia, something that a Russian Orthodox, as Tolstoy was when he wrote the novel, would be sensitive to. The author’s aversion to Catholicism may be sensed in his portrayal of Hélène perversely converting for the sake of obtaining a divorce. Western readers should note that Orthodox worship is more a mystical than intellectual faith, one that attempts to put worshipers in direct contact with Heavenly truths. Blake compares Princess Marya’s luminous eyes to those featured in Russian icons. Natasha’s renewed religious devotion plays an important role in her recovery. This dimension, much like the capacity for poetic epiphany Slivitskaya observes, appears to be one of the deficits of Sonya, whose treatment near the end of the novel leaves a sour taste for some readers. Donna Oliver, however, argues that her commitment to Nikolai carries with it a heart that is not open to experience and change. Being dependent on her Rostov foster parents, Sonya is not one of the free minds that Tolstoy extols. This consideration suggests a static-dynamic dichotomy to complement O’Brien’s connected-separate. Even the intellectually limited Nikolai senses Sonya’s lack of depth. In this sense, *War and Peace* is a Romantic novel in that it requires a range of unrealized possibility from its central heroes.

The last section of our collection is occupied with the ill-fit between history and fiction. The former is determined, usually well known (e.g., it is evident to all readers that Napoleon will not complete his conquest of Russia), while the latter is open to a wide range of possibilities. This might be one reason why Tolstoy devoted so much attention to the little-known engagement at Schöngraben. Much as in science fiction time travel stories, where the protagonist can never actually change the past, so, too, Tolstoy is constrained not to put words in the mouths of past notables. On the other hand, as Ani Kokobobo relates, these notables were human beings, hence, had bodies, which subjected them to limitations like our own. Napoleon,

for example, may express his will, via his army, over Europe, but he is unable to control the muscle twitching in his leg. So, by recourse to body language, Tolstoy is able to undercut traditional portraits of the French emperor and war hero as all-powerful, revealing instead his immense egotism and consequent solipsism.

Jeff Love closes the volume by tackling the most vexing issue of all: what to do with the infamous essays on history, its nature and writing, especially the second part of the Epilogue. How are they integral to the foregoing novel, in particular its fiction? Love emphasizes Tolstoy's advocacy of a more complex model for how and why things happen. In this manner, history would approach the nuance of great fiction, wherein every "over determined" word is integral, usually for more than one reason. He argues that Tolstoy's carefully balanced antinomy of free will and scientific laws actually constitutes a codependency, that one cannot be understood without the other. A related consideration is that, as we develop reasons for what we find in *War and Peace*, we appear to constrain Tolstoy's room for authorial license, but, at the same time, we increasingly reveal the meaning of his immense achievement.

Everyone who reads *War and Peace* always recalls Prince Andrei's two encounters with the oak tree. The first occurs while he is on the way to the Rostov estate at Otradnoe, when Prince Andrei is in a hopeless and devastated state of mind. In a blossoming forest, he sees a huge old oak, which "stood, old, angry, scornful, and ugly, amidst the smiling birches." (419)¹ The oak agrees with Prince Andrei that "our life is over!" (420)

This is a classic example of a psychological scene. Usually, a character selects from all the richness of the world surrounding him that which resonates with his state of mind. Thus an artist allows the reader to feel what the character is experiencing by paying attention to what he is looking at. Prince Andrei *saw* the old oak as not yielding to the enchantment of spring because this is what his dark mood dictated.

The second meeting with the oak (422–423) rhymes with the first, but not completely so. The chapter begins with Prince Andrei's morning departure from Otradnoe, and how, returning home, he rides into that same grove. But it is done so that it seems as if these two meetings happen one after another and that the second takes place on the return trip from Otradnoe. It is not immediately apparent that several months have passed undepicted, during which life has continued its course and that something has transpired. Now Prince Andrei sees the oak transformed. And it is difficult to say whether Prince Andrei has changed so much that he sees this, or whether the life force has evidenced its eternal power of renewal, overwhelming thoughts of hopelessness. This scene is psychological because it resonates with the first encounter and bears witness to his changed state of mind. Furthermore, this scene is *sur*-psychological, in as much as it is the object of the author's consciousness, giving witness from the objective world that everything is mutable, that June is inevitably different from the early spring. What dominates in this

scene, man or the world? The projection of our consciousness or the world beyond our consciousness? Psychology or ontology? One thing is clear: Tolstoy's major theme is the interaction or, as he put it, the "unity" of the human soul with the world surrounding it.

Dominating here at the deepest stable level of Prince Andrei's personality is his desire to widen his "I" to overcome the boundaries between "I" and the world. The beauty of the moonlit night at Otradnoe, the unexpected instinctive wisdom of the slender girl Natasha, her "There's never, never been such a lovely night" and the growing pain that "She doesn't care at all about [her] existence"—shake his boundaries (422). Prince Andrei continually yearns for what Tolstoy terms "the Whole."

"The Whole" for Tolstoy is a fundamentally important notion. "The Whole" is more than the external world; it is the Universal in its completeness and wholeness. "To live is to sense, to acknowledge oneself as the center of the universe, the Whole" (57: 22).² This "Whole" is included in the very title of his epic, *Voyna i mir*: *mir* is present in both meanings of the Russian word—as the synonyms of "peace" and the "world," that is, the latter close in meaning to "the Whole."

The constant presence of the "Whole" in every concrete life phenomenon, the constant yearning for the "Whole" lends Tolstoy's epic its unique property of *poeticism*. *War and Peace* is a poetic epic.³

It is impossible to define the notion of *poeticism* itself. Tolstoy maintained that "The sphere of poetry is limitless, like life; <...>.⁴ I know that to analyze this notion is impossible, but it is sensed and inculcate." (62: 22) There where poetry is "sensed and fathomed," the "Whole" is "sensed and fathomed."

The "poetic" belongs to those forms of art, as it does to forms of life, thus bringing them and their deep essence together. Tolstoy apparently shared Goethe's belief: "Truly, it is impossible not to smile at aestheticians, who painfully seek out abstract words, trying to bring together in one concept that inexpressible one that we designate with the word, 'beauty.' Beauty is a para-phenomenon in that it never appears to us as itself, but we see its reflection in

a myriad of expressions of the creative spirit, in its many forms, its many variations like nature itself.”⁵ The *poetic* is such a para-phenomenon.

“Poetic” (*poetichnost*) is one of the most common words in the novel. “Poetic” or “poetical” (*poetichesky*) is often found with the word “mysterious.” The concept “poetic” is rich in meaning and is associated with a great variety of things. This is an indication that “poetic” is amongst those words, whose meanings are, albeit limitless and evade definition (in the sense of being bounded), nevertheless understood by the author and the reader.

As a point of departure, we cite Tolstoy’s statement: “Nature greatly exceeded its aim by giving Man a need for poetry and love, if its one law is expediency” (48:31). Thus, on a preliminary basis, one can define the poetic as everything that “exceeds its aim,” and is not limited by expediency.

There are two aesthetic focal points in the novel: man and the world. And there is also what Tolstoy regarded as the most essential, their conjunction. “‘Hitch together, but how to hitch everything together?’ wonders Pierre” (844). “To hitch” or “to unite” expresses the law of a moving balance, by which both sides maintain their freedom and continue to pulsate, flowing together and apart, always preserving their mutual resonance and thus manifesting a fullness of being. Both focal points of the novel are poetic and so is their conjunction.

The creative history of the book is well studied. It is well known how long and complicated was the process by which its artistic fabric was formulated. The *hyper-function* of all alterations is the creation of a poetic world. To the extent that a historical novel turned into a national epic, its poetic aura transformed the entire narrative.⁶

The Image of Man

Judging by its drafts, the characters were at the origin of Tolstoy’s work on the novel. Even when they had not yet acquired the features of Tolstoy’s familiar heroes and they bore different names, his characters were already designated by a few distinct features: definitions of their personalities. There were only a few of these.

The very choice of the features, which dominated the subsequent novel, is highly symptomatic. Along with categories of “cognitive,” “romantic” etc., the “poetic” s significantly present.

Arkady [apparently, the eventual Pierre]:

Poetic: Loves literature and understands it. Loves to get carried away, to drink, to sit up late and to blab. {Values}⁷ friendship more than anything {?} and study (13:16).

Tolstoy [the future old Count Rostov]:

Poeti{c}: Poetry of grandiosi{ty} and good-hearted hospitality (13:17).

Boris and Nicolas are two who lack poet{ic} quality.

In the most poetic moments they lack so much.” {...} “Poetry – distraction impedes achievement (13, 23).

Nikolai:

Poet{ic}: Understand everything and senses a bit (13:18).

M. Volkonsky [later Princess Marya]:

Intelligent, with a sensitive, poetic mind (13:20).

Boris’s mother:

Poetry of purity, morality and education (13:21).

Why did Tolstoy term this feature “poetic?” What links these expressions? Apparently, it includes all that “exceeds bounds,” that is, the superfluity and unselfishness of this or another property: a vector turned not toward one’s own narrow interests, but rather somewhere in the direction of life, where there is a great richness, and, therefore, room for much of this quality.

Moreover, everything great is poetic. So says Prince Andrei in a draft: “I love Racine. That’s poetry. [...] And I love Rousseau... The social contract. I grasp its poetry. *C’est grand*. I also appreciate your interest in the revolution. I am an aristocrat, sure, but I love greatness in everything. I may not share those thoughts, but I know there is poetry in them” (13, 231).

In early sketches for the novel, the dimension of life was relatively even, in the sense that there was an equal amount of good and evil. But as the novel became a poetic epic, tectonic shifts took place in it: evil diminished and became marginal, while good gained integrity and power, and rose above the even plane as the essential property of being.

If his characters were morally amorphous in the first sketches, then as he worked on the novel there occurred a polarization of good and evil. Those who embody good become yet more pure, exalted, poetic.

Prince Andrei becomes more and more pure of everything that might be unworthy of him. In the early drafts he, for example,

never thought, that in military affairs soldiers or junior officers were people. [...] He regarded them either as weapons or as pitiful and despised people, only occupied with lowly personal interests like food, clothes, etc., and having no idea of higher common interests... these people were like a completely different race. They were necessary, like everything despised, but essential (13:371).

To battle in the company of the Timokhins and Tushins, whom he formerly deeply despised, whom he had not yet come to respect even now, but whom he nevertheless preferred to Nisvitsky, Chartorizhsky and others on the basis that, although Timokhin and Tushin were almost animals, but they were honorable, trustworthy, simple animals, while the others were cheaters and liars, who benefitted from the work of other hands and won themselves military honors, which they themselves did not need, thanks to the suffering and death of others (14:103).

“I am Tushin. That unfortunate, pitiful, inarticulate man, as long as he is not pulverized by a cannonball, will be a hero in the eyes only of his artillery horses and soldiers, pretty much the same as horses” (13, 528).

At first he was physically unattractive. He had “a metallic, lazy, and unpleasantly piercing voice.” (13:185) He talks to a lackey “in Russian with a crude, unpleasant voice, any sound of which

constituting an insult” (13:187). If Prince Andre is doubtlessly handsome in the final version, in the earlier variants, his concern for his appearance is off-putting: “The young man, especially in his social circles, distinguished himself with his extraordinary precision of speech and the pedantic cleanliness of his person. Given that he was close shaven, pomaded, combed, and his little teeth were bright white, how well brushed were his boots and dress, and what a pleasant light cologne hung around him, it was clear that he had spent a lot of time on his personal appearance” (13:175). This was a man who was “handsome, slim, severe <and elegant in a feminine manner>, with small, white, lady-like hands, perfumed and elegant to smallest detail of his military dress” (13:104).

His sentiments become pure and exalted. We should compare the versions of the scene, in which Natasha accepts Prince Andrei’s marriage proposal. “Something suddenly turned over in his soul.” In the final version, this is followed by “the former poetic and mysterious delight of desire was not there, but there was pity for her woman’s and child’s weakness, there was no fear before her devotion and trust, a heavy but at the same time joyful consciousness of duty that bound him to her forever. The actual feeling, though not as bright and poetic as the former one, was more serious and strong” (479). But in the early version, instead of this, there was the following text: “And as soon as she, her heart stopping, said, “Yes,” Prince Andrei felt that she belonged to him, that there was no need to hurry into this, that it was frightening to make a mistake and yet better not to obligate himself” (13:737).

Natasha’s sentiments also become more pure and poetic. Tolstoy at first sought the sources of her love for Prince Andrei in the impressions that St. Petersburg society made on her:

From the first words, the first look, she distinguished people according to the society to which she belonged, and she preferred the highest ranked. She loved Pierre and she somewhat patronized him (such was their relationship), because he belonged to the highest rung; for the same reason she despised Berg, she was discontent with her brother for his hussar mannerisms, she had long since renounced Denisov, and she was kind, albeit also cool to Boris. For the same

reason, very likely after but one meeting with Prince Andrei, whom she recognized as a man of the highest society, she decided that she liked him, and that she was in love with him for the rest of her life, such as eligible bachelorettes often do. She apparently decided to love him because a sixteen year old girl ought to be in love, because he offered her the best option, because he devoted his attention to her, and also out of spite that... very likely, he was not seeking a wife, and because such a passion would serve as useful basis, a situation, according to which one might expect everything, while being well occupied (13:696–697).

Both Kutuzov and Dolokhov are also cleansed of whatever diminishes them. To a large extent all of the major (and most favorite) heroes become in the course of Tolstoy's work morally better and poetic.

Image of the World

Abundance, which seems to be nonfunctional or, as Tolstoy would put it, *inexpedient*, figures on all levels of the novel. Everything “oversteps” its goal. The indirect function of many aesthetic components remains unclear. The first generation of critics and readers received this element of excess as a violation of the usual artistic norms. It later became clear that this was one of Tolstoy's means of endowing the entire novel with a poetic aura.

The “Image of the World” is more than all else a means of narration. Tolstoy wrote in long sentences, in which, so it seems, much occurs by chance, not by necessity. But in his poetic world, there is nothing so accidental as that which is inessential. On the contrary, the “accidental” enjoys unique value. As a significant example, we offer an excerpt from a draft variant of Prince Andrei's arrival in Otradnoe, where Natasha:

at first struck him as unsympathetic, taking a seat by him (he was sad to see that she was not as nice, as her father), Sonya, blushing all over with her excess of blood and her devoted canine eyes and her dark, thick braids, arranged around her cheeks, like the ears of a pointer, and an old lackey, who was smiling at arrival of a new acquaintance, and a huge, old popular tree with motionless hanging branches, in the warm evening air, and the sound of hunters' horns

and howling of hounds, heard from the hill by the kennels, and a rider on a thoroughbred, foaming at the mouth, and a gilded carriage, parked in front the balcony, in order to show the count a favorite stallion, and the setting sun, all these were attributes of the happy time he recalled (13:624–25).

In this simple list, Tolstoy equates that which is close to Andrei with that which is far, including the light, the sounds, the general situation, and the smallest details. This narrative enumeration is such that every detail is immediately situated with items of a completely different nature, hence one does not simply blend into the other: the old poplar tree and then the howls of the hounds and, nearby, the fine grass, the warm light, and a water can.... Everything is quite distinct, as if very clearly cut out. Everything exists separately, but everything together flows into one image. Each detail attracts attention and, for this reason, becomes all the more important. But on the borders of each detail, that usual erosion of the outlines and imperceptible transitions are missing: distinctions are preserved everywhere. But if every detail is polished and set off, then the entire image, created by this limitless enumeration, goes off into the implied endless “and so forth,” i.e., it is completed by not being completed. If every detail represents only itself and does not carry any symbolic weight, then in their combination, those details create a complete image of the airy fullness of being.

Besides all of the grandiose tasks, which Tolstoy set himself in *War and Peace*, he also wondered how to impart the “scent and sound” of 1812 (13:54). Events which transpired several decades previously are not recollected, but rather take place in the present. For the first time, everything is a discovery. “Real life is always only in the present tense,” maintained Tolstoy (56:217). The greater significance of the abundance of details weighing down the plot is precisely this: to not lose the “scent and sound” of existence in the course of time. Tolstoy apparently pauses, applies the brakes so that, in the course of life, nothing is lost, and so that it—in all its fullness—keeps up with the movement of the plot.

Chronology of Leo Tolstoy's Life_____

1828 Tolstoy is born at his parents' estate, Yasnaya Polyana.

1830 Tolstoy's mother dies.

1836 Family moves to Moscow.

1837 Tolstoy's father dies. Tolstoy is raised by an aunt, then after her death, transferred with his four siblings to the care of another aunt in Kazan.

1844 Tolstoy enrolls at Kazan University, studies Oriental languages, then switches to law.

1847 Tolstoy leaves the university without graduating. He returns to Yasnaya Polyana, which he inherited, per Russian tradition, as the youngest son; begins his diary and conducts own course of reading and study.

1851 First attempts at artistic writing.
Tolstoy goes to the Caucasus to join brother Nikolai, becoming an officer in the army; sees action vs. local tribesmen.

1852 Tolstoy's first publication, *Childhood*, is much acclaimed.

1853 Tolstoy requests permission to resign, but is refused. He later requests transfer to Army of the Danube in Russo-Turkish War.

1854 Transferred to Sevastopol, Tolstoy serves as artillery officer in the Crimean War: basis of his *Sevastopol Sketches*. His request for permission to publish army journal is rejected.

Works by Leo Tolstoy

Novels and Novellas

Childhood, 1852¹

Boyhood, 1854¹

Sevastopol in December 1854, 1855²

Sevastopol in May 1855, 1855²

Youth, 1856¹

Sevastopol in August 1855, 1856²

Family Happiness, 1859

The Cossacks 1863

War and Peace, 1868–69

Anna Karenina, 1877

The Death of Ivan Ilyich, 1886

The Kreutzer Sonata, 1889

The Forged Coupon, 1911

Hadji Murat, 1912

Plays

The Power of Darkness, 1886

The First Distiller, 1886

The Fruits of Enlightenment, 1891

The Living Corpse, 1900

The Cause of It All, 1910

The Light Shines in the Darkness, incomplete.

Short Stories

“The Raid,” 1852

“The Woodfelling,” 1855

“A Billiard-Marker’s Notes,” 1855

“The Snowstorm,” 1856

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His recent English-language publications include a series of essays on *Anna Karenina*: "Reading Anna: Five Cognitive Perspectives" (*Studies in Slavic Languages and Literatures*, edited by Stefano Garzonio); *ICCEES CONGRESS Stockholm 2010 Papers and Contributions* (Bologna: Portal on Central Eastern and Balkan Europe, 2012); "Domestic Forces in *Anna Karenina*," (*Critical Insights: Family*, Salem Press, 2012); and "Tolstoy's Dog, Theory of Mind, and the Invention of Stream of Consciousness" (*The Evolutionary Review* 4). Parts of his continuing examination of family prototypes in *War and Peace* are "Tolstoy's Other Sister-in-Law," *Tolstoy Studies Journal* (2013), and "Tolstoy's Father in *War and Peace*: The Novel as Confessional and Family Shrine" (*Rusistika* 38). Forthcoming soon are two studies of opera narrative: "The Rented Bride: Puccini's *Madama Butterfly* and the Commoditization of Women in Opera" (*International Journal of Heritage and Sustainable Development*) and "Instinctual Humanity and Rational Humanism in Mozart's *Le nozze di Figaro*" in *Reasoning Beasts: Evolution, Cognition, and Culture, 1720–1820* (AMS Press).