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EDUCATOR'S GUIDE

THE WALTER READE ORGANIZATION
AND SATRA PRESENT

LEO TOLSTOY'S

WAR *and* PEACE

IN WIDE SCREEN COLOR
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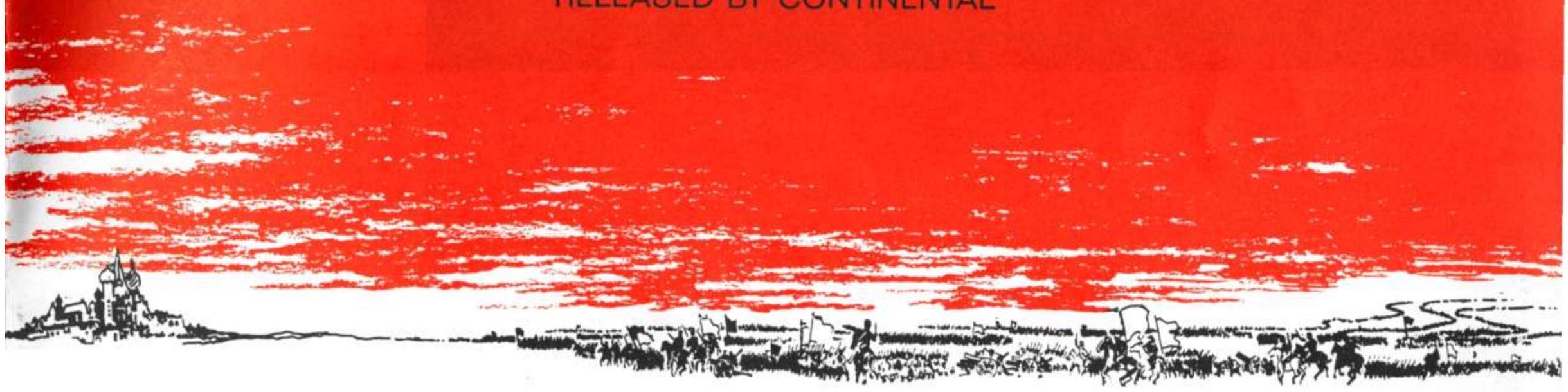

Prepared for The Walter Reade Organization by
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INTRODUCTION

On the authority of novelists, critics, and scholars the world over, WAR AND PEACE is "the greatest novel ever written." Contemporary Russians agree. They have spent unprecedented amounts of time, manpower, and money (approximate value in dollars is $100,000,000) over a period of five years to re-create Tolstoy's masterwork in a film of unprecedented magnificence. WAR AND PEACE was made in celebration of the 50th Anniversary of the present Russian government, and many critics feel that this film is to Russian cinema what Tolstoy's novel is to Russian literature. In releasing WAR AND PEACE for this special event, Communist Russia acknowledges that Tolstoy's pre-revolutionary work stands at the zenith of her cultural heritage, and implies: "This is our greatest statement ...our roots...a part of who and what we are." The implication suggests Russia can now affirm her pre-Bolshevik roots rather than deny them.

The world of WAR AND PEACE is, after all, that of Imperial Empire ruled by Alexander I, Tzar of All the Russias. The families of the novel are aristocrats. Their assumptions, values, and style of life are alien to those of modern Russia. Tolstoy's characters live, strive, love, suffer, and die passionately, on a truly grand scale. It was an age of greatness. The following statement by Sergei Bondarchuk, producer-director of the film reveals both the humility of the artist and the respect of the scholar towards Tolstoy and his personnages.

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Powerful and limitless, grandiose and all-embracing richness of life, sincerity of feelings, and the highest degree of objectivity, an entire world with an endless involvement of characters and scenes, history, horrors of war, passions, joys and sorrows – all this is encompassed in that miraculous novel WAR AND PEACE. *To preserve and to bring to the viewer all the richness of the original, not to lose the main point in the search for details and realization, not to succumb to the temptations of modern trends and tastes, these were the concerns that have stayed with us during the many years of work on this film... we were always rewarded by the discovery of new mysteries hidden in the work... Using the available means of cinematic art, we endeavored in communion with Tolstoy to convey the sense of human unity, of love of life in all its manifestations...*

– Sergei Bondarchuk

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THE PRINCIPAL CHARACTERS IN WAR *and* PEACE

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NATASHA

PIERRE

ANDREI

LIZA
Andrei's wife.

NIKOLAI ROSTOV
Natasha's brother.

COUNT ROSTOV
Natasha's father.

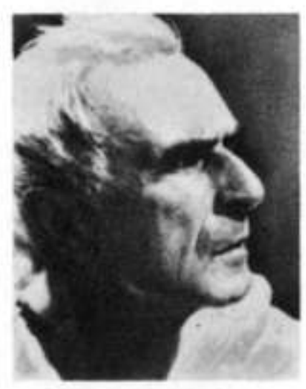
COUNTESS ROSTOV
Natasha's mother.

PETYA ROSTOV
The youngest Rostov.

HELENE
Pierre's wife.

ANATOLE
Helene's brother.

DOLOHOV
Helene's lover.



PRINCE BOLKONSKY
Andrei's father.

MARIA BOLKONSKY
Andrei's sister.

NAPOLEON

GENERAL KUTUZOV
Russian commander.

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FROM NOVEL INTO FILM

The screenplay for WAR AND PEACE was developed by Sergei Bondarchuk in collaboration with Vasily Solovyov. The co-authors discarded both the possibility of transferring the events of the novel to the present day and the temptation to write an independent script "based on" Tolstoy's epic. They concluded, "To have taken liberties would have been unthinkable. It had to be Tolstoy. We could add nothing of our own." The measure of these two men is illuminated by the concept revealed in Vasily Solovyov's declaration:

> *"The content of a great work of art cannot be reduced to a sum of ideas. In our screen version, we did not want to emphasize any one of the ideas contained in the novel, remembering Tolstoy's own remark that literary art differs from non-art in that it stimulates not one idea, but an infinity of ideas."*

The extent of Bondarchuk's insistence on absolute authenticity demonstrates that the film truly "had to be Tolstoy." Using 120,000 troops to film the battle of Borodino, for example, the director insisted that the "French" troops learn, through drill, to march at 120 steps per minute, as Napoleon's did. The "Russian" troops were trained to march 75 steps per minute. Since the film covers a seven year period, the slight changes which had occurred in military uniforms were made. This research included precise changes in the dress of Russian, French, Austrian, Italian, and Polish troops, as well as 2,000 distinct civilian costumes ranging from Russian society to peasant to Tzar. In battle scenes, troops were placed in exact positions on the same historical ground. For one scene, a bean field was transplanted into a wheat field to conform to Tolstoy's description!

Bondarchuk concluded, "We have tried to make the viewer experience what Tolstoy's characters experienced as well as the atmosphere in which they lived." No more faithful a rendering of the history and literature of any time or place has been achieved as in the creation of WAR AND PEACE.

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The Director-Producer . . . . . *Sergei Bondarchuk*

Sergei Bondarchuk is a 1948 graduate of the Soviet State Institute of Cinematography and student of the famous Sergei Gerasimov. With at least six major acting successes to his credit, including a major role in OTHELLO, he directed, in 1959, THE FATE OF A MAN, an eloquent plea that men of good will press on the search for peace. The film won him world-wide acclaim and many awards at international festivals. It is interesting to note that in addition to directing, Bondarchuk played the lead role of the Russian soldier, Andrei Sokolov, in the film.

In WAR AND PEACE, Bondarchuk was his own producer, director, and plays the lead role of Pierre Bezuhov, basic spokesman for the ideas of Leo Tolstoy.

Natasha Rostova . . . . . *Ludmila Savelyeva*

A graduate of Leningrad Choreographic School, Miss SAVELYEVA is one of Russia's most honored ballet dancers. She was chosen from 3000 applicants tested for the role of Natasha, and WAR AND PEACE is her acting and film debut. Tolstoy's masterwork is a most appropriate vehicle for her, since she was born during the siege of Leningrad in 1942, and the first sounds she heard were those of bombs and anti-aircraft guns. Her portrayal of Natasha is certain to make Miss SAVELYEVA one of the world's foremost international film stars.

Andrei Bolkonsky . . . . . *Vyacheslav Tihonov*

The role of Prince Andrei is the fulfillment of Vyacheslav Tihonov's life-long ambition. Stereotyped for many years in superficial, romantic roles, he has since proven himself capable of in-depth, psychological portrayals. His realization of Andrei includes some of the finest acting moments in contemporary Russian cinema.

ACCLAIM FOR "WAR AND PEACE"

"This is the greatest novel ever written."
—*John Galsworthy*

"Tolstoy stands among novelists as Shakespeare stands among poets. . . ." —*V. Sackville-West*

"WAR AND PEACE is a dictionary of life, where one may look up any passion, any ambition, and find its meaning."
—*William Lyon Phelps*

". . . We have never had anything better written by anybody, and it is doubtful whether anything as good has been written." —*Turgenev*

"The age of the novel found a novelist to crown . . . perhaps the greatest in the prose fiction of any nation . . . there are no more supreme masterpieces like WAR AND PEACE."
—*J. B. Priestley*

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TEACHING WITH WAR AND PEACE

THE PROBLEM:

Even though most novelists, critics, and scholars of our time affirm that WAR AND PEACE is "the greatest novel ever written," most teachers have avoided it. Along with MOBY DICK, THE BROTHERS KARAMAZOV, and other major achievements in Western literature, Tolstoy's consummate work is not in the general education of most Americans. Some realists have called it "the greatest, most unread novel of all time."

The professional reasons for by-passing WAR AND PEACE in general education are various, and many of them are valid. It certainly is not good teaching to give developing appetites indigestion by feeding too-rich food. But neither can aware teachers be content with a situation in which many of the great works in our heritage remain neglected, for whatever good reasons. Some teachers suggest that the many problems pressing educators today are forcing us to develop a structure which increasingly relies on mediocre materials and risks producing a generation of mediocre people. From time to time, a worthy teacher will ask himself some difficult questions: "How many good reasons *besides* expedient ones have I for ignoring such a work?" and "Assuming most of my students are not able to deal with WAR AND PEACE, am I making it available to those who can?" Further, and possibly most important, "Am I teaching them my own respect and enthusiasm for the work so they will approach it later in their lives?"

SOLVE THE PROBLEM: USE THE FILM!

The Russian film version of Tolstoy's novel is both responsible scholarship and a captivating visual experience. Setting aside its rich literary values for the moment, the film WAR AND PEACE stands as a work of art in its own right. This viewer approached the Battle of Borodino, still unedited, with some misgivings because of a report that the sequence was well over an hour long. The sequence *felt* only minutes long, however. The visuals are spectacular, vibrant, and deeply involving. There was little or no dialogue. The pacing and editing, together with collage, montage and multiple exposure effects (some never before achieved on the screen), create a truly memorable experience. WAR AND PEACE represents a genuine step forward in the art of cinema: It is one of the great films of our time.

The film is a tremendous resource for educators. Its subject, the human experience of war and struggle towards peace is explored with both literary perspective and the immediacy of the film experience. Its thematic materials are at least relevant, if not critical, to the concern and under-

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standing of our students. Its locale, Russia, is too often only a word American students know rather than a place they have seen and an experience they have felt. Its literary roots run deep in the richest soil of the Western tradition. The cultural significance of Bondarchuk's film in this country must not be overlooked by our educational community.

The art of the film has now made it possible for all American students to include WAR AND PEACE as a reference point in their emotional and intellectual lives.

DISCUSSING THE FILM...

Begin with a device to focus the student's thinking on the visual elements of the film. Start with an "Image Skim" in which each member of the class is invited to recall one or two images which made a particular impression on him. This device achieves a number of important things: first, it centers the discussion on approaching the film *as film* rather than as a story or simply as an emotional experience. Second, the range and type of images suggested will tell the teacher much about how and what his students perceive. Third, the "Image Skim" may serve as the most relevant starting point for discussion. *Why* did a particular image seem so important? What does its importance suggest about the intentions of the filmmaker... about the perceptions of the viewer? Fourth, the procedure allows all students, including those who do not ordinarily have much to say, to make a contribution at the outset.

In discussion, give the students a free hand. They grew up on visual media, as most of their teachers did not, so they will have much to contribute. Most teachers of film discover that they themselves learn to *see* more through the eyes of their students.

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SOME APPROACHES TO DISCUSSION

A Socratic approach to film study has proven the most effective. Hopefully, the following questions will suggest worthwhile topics teachers can develop in discussion. As the last question suggests, the source of discussion topics most relevant to your students will be found in their response to the film rather than in our pre-conceived notions of what they *should* see.

1. One noticeable visual image focused the audience's attention on the packing crate carrying Napoleon's statue away from Moscow. Why did he not erect his statue in the city? Does this visual element suggest *unstated* reasons for the French withdrawal?

2. Some historians point to the Battle of Borodino as the "turning point" in the fortunes of Napoleon. In what sense was it a French victory? In what sense a French defeat? Does the visual contrast between the desecration of Moscow and the gleaming statue of Napoleon suggest he found less than victory in Moscow? In larger terms, if this work is about "war and peace," where are victory and defeat in the events and lives of the story?

3. Pierre and Prince Andrei are certainly contrasting personalities. What is their attitude towards Napoleon at the beginning of the film? Pierre, man of thought and contemplation, seems to search for meaning in society, in personal relationships, and in his own soul. Is Pierre, in some sense, fighting his own war? Against what? Does he find any peace?

Prince Andrei, while intellectual, seems a man of action. Restless in his marriage to a beautiful wife already pregnant, he goes off to war. Is Andrei, too, searching for meaning? Is his war fought on "inner" as well as "outer" levels?

4. Did you find the acting true to life? If not, in what specific ways was it different? Can these differences be explained as "stylized acting?" Do they suggest a cultural, psychological or emotional contrast between what the Russians and Americans consider "real life" behavior? Does the fact that the characters seem more passionate in their behavior imply anything about the Russian character? Does the same fact suggest anything about our own character?

5. In the translation of one Russian novel, English scholars were hard put to find a phrase for "aching soul," or "soul ache." They translated it "heartache," and the

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Russians protested vigorously. The problem was taken to a large meeting of linguists, and the resulting debate concluded that there was no phrase in English to express the meaning intended. One Russian observer commented wryly: "You see, there is the proof . . . the Anglo-Saxons have no soul!"

Listen to some Russian music. Look at Russian art or read her poetry. Can you detect some untranslatable "depth of soul" which is foreign to our self-awareness in the West? WAR AND PEACE is full of deep longings, the search for regeneration, and "the large questions." Does the film reveal the soul of Russia?

6. Did you notice things in the film which could not be communicated so effectively by any other means? By story telling, or by a theater production, for example? How was the camera able to give us a sense of passing time? How was it able to cover vast geographical areas either separately or simultaneously without disorienting the viewer?

7. Compare Napoleon and Kutuzov as generals. How does their outward dress and manner contrast? How do their decisions and command of their men characterize them? Do you find a difference between the "outer" and the "inner" realities of the two men?

Kutuzov persisted in calling Borodino a victory. Is it true, as some have suggested, that he is the only leader who judged all events of war accurately? Why did Tolstoy call him "Russian of the Russians?"

8. How did the filmmaker use nature as a symbol in the visuals of the film? The oak tree with which Prince Andrei identifies himself? The comet of 1812 which Pierre watches? How do these visual, concrete and natural phenomena express the invisible, "inner" world of thought and feeling? Can you suggest other ways in which nature is used as an expressive symbol? Snow? Moonlight? Limitless sky?

9. In the novel, during the council of war before Borodino, Prince Andrei thinks about those factors which determine the outcome of a mass action. He decides that "The success of a military action depends not on (the commanders and generals), but on the man in the ranks who shouts 'We are lost!' or who shouts 'Hurrah!' And only in the ranks," the Prince observes, "can one serve with the assurance of being useful." Did you find evidence of this theory in the people or events of the film? What would Napoleon, convinced he is one of the "great men" who change the course of human history, say of the theory? What would Kutuzov say of it?

10. In the opening soirée, the Italian Abbe Morio declares, "Russia, barbaric as she is said to be, Russia could do it..." Have you come across other references to Rus-

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sia as somehow more barbaric than the European nations to her West? Why, when Napoleon was their mortal enemy, would the Russian aristocracy be speaking French in society? Did you find a mixture of "Western" and "Eastern" elements in the film?

11. At one point, the elders of the church come to consecrate the battlefield and bring rites to the men. At another, we learn from Tolstoy that Countess Bezuhov dissolved her marriage to Pierre by converting to Catholicism, thus making her marriage to Pierre invalid since it took place in a "false religion." How did it occur that the Greek and Russian churches are separate from the Christian institutions of the West? What is the status of religion in Russia today? What is Tolstoy's attitude about religion?

12. Does a novel remain a novel when it is made into a film? Are there elements in the organic nature of literary form and expression which differ from those in cinematic expression? A comparison of novel and film would provide illuminating insights into the nature of each art form. (Note: reference work by Bluestone, *Novels into Film*, under "Resources," below.)

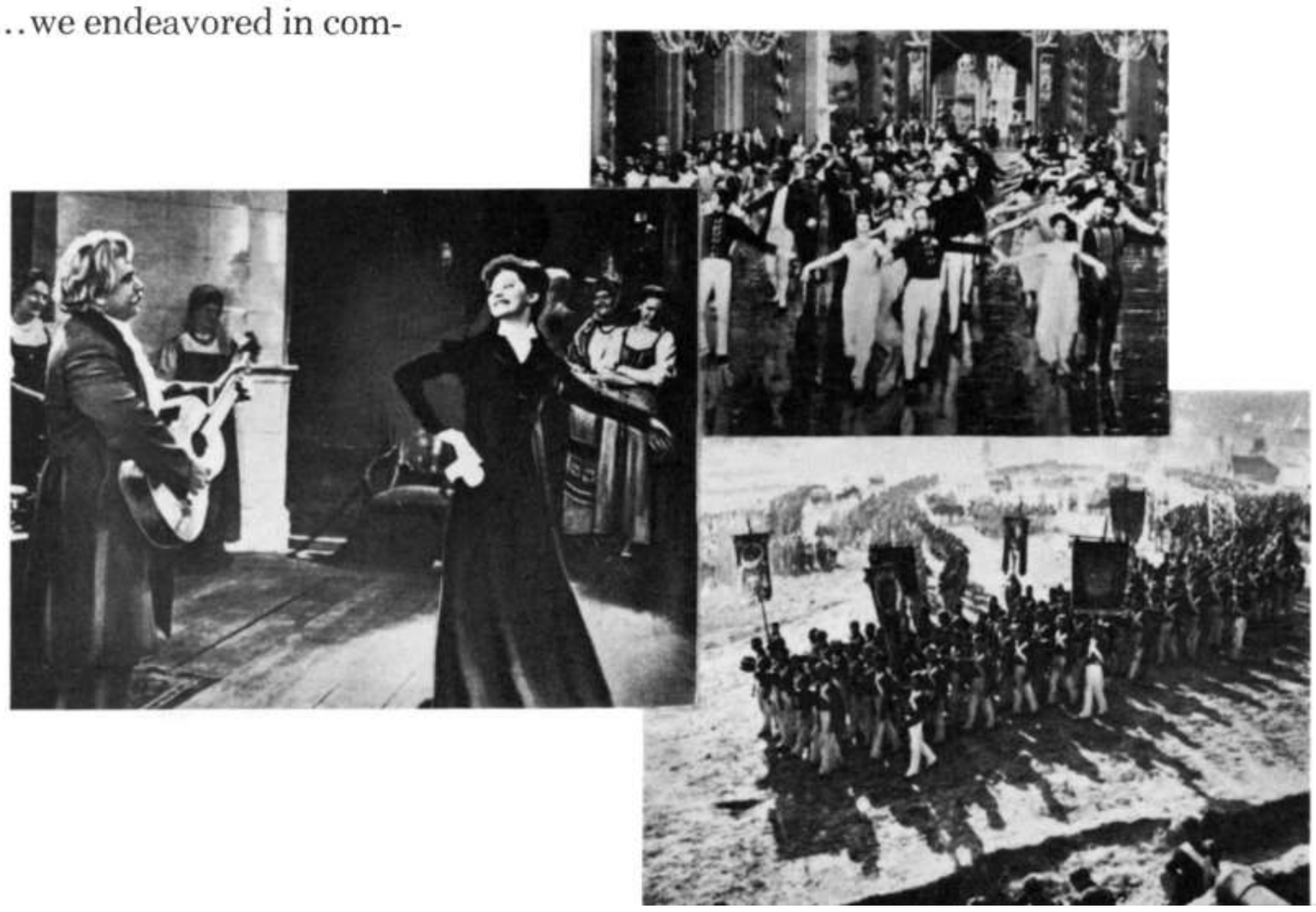
13. The director of the film, Sergei Bondarchuk, asserted: "...we endeavored in communion with Tolstoy to convey to the viewer the sense of human unity, love of life in all its manifestations." Did you see cinematic evidence of his efforts? Is the over-all effect of the epic an affirmation of life?

14. What other Russian films have you seen in recent years? Are there qualities in films which come out of Russia which seem particular to their source? Cinematic styles and devices which seem "typical?" Thematic similarities? The Russia portrayed in *Ballad of a Soldier*, for example, presented a national profile reminiscent of nineteenth-century America! It showed a sprawling, rural country, tied together by the railroad, with a few concentrated industrialized areas. Villagers lived in log cabins and worked in plains of endless wheat. Aloysha poled across the river on a raft in the best Huck Finn tradition.

What kind of portrait of Russia emerges from her films?

15. Does history ever repeat itself? Compare Napoleon's invasion of Russia in 1812 to Hitler's invasion in 1941-42 for some illuminating and surprising similarities.

16. Have your students suggest the discussion questions which seem most important to them.



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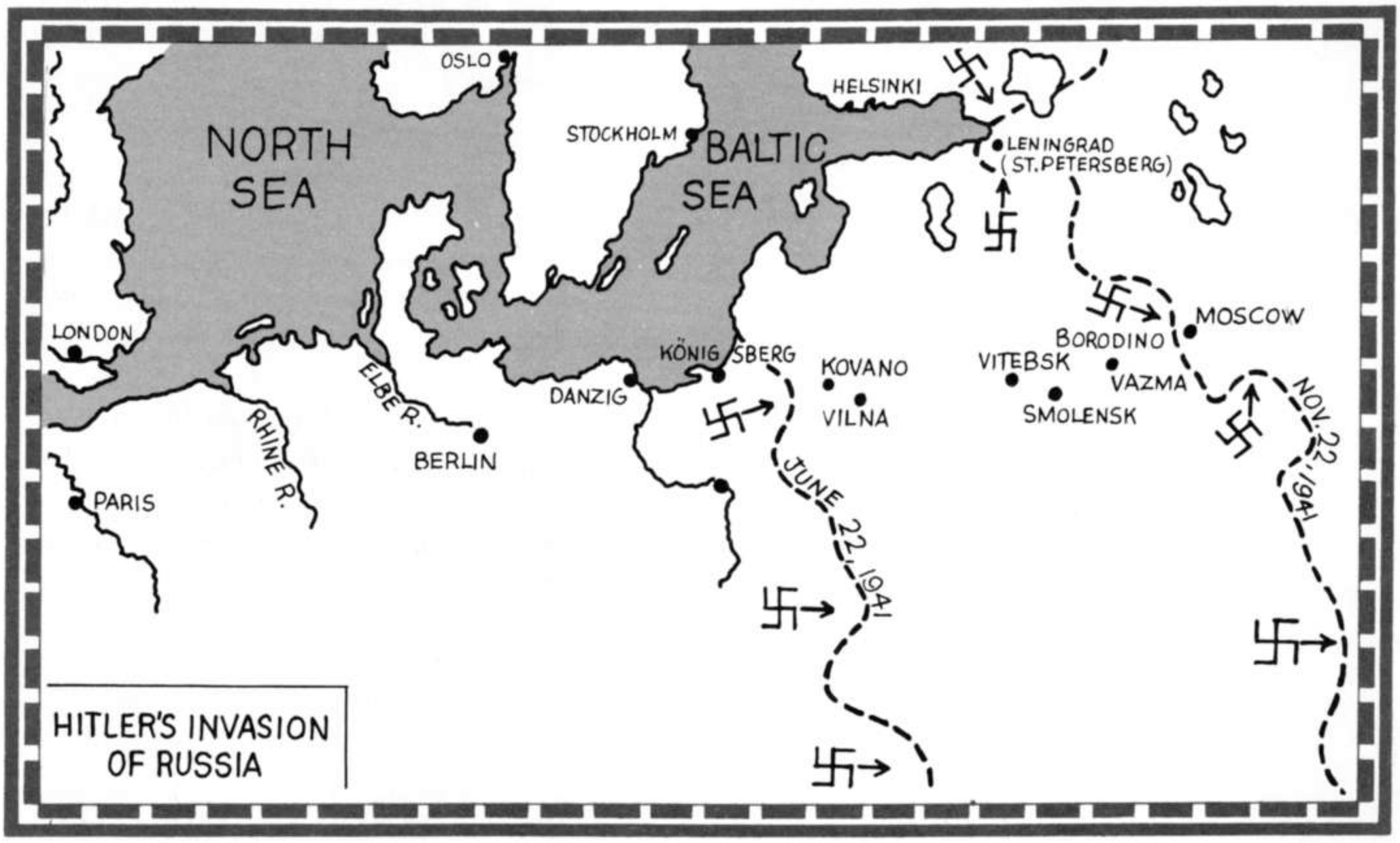

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EXPLORING RELATED AREAS

WAR AND PEACE presents a rare opportunity for academic departments to cooperatively focus and develop their resources. In most instances, students at non-specialized levels feel their various courses are unrelated. The resulting experience is usually one of fragmentation. One student complained: "My day is split in pieces...every hour I have to forget what I have just been getting interested in and start thinking about something else!" Happily, the film is appearing at a time when educators are seeking ways to unify the school experience. The trend is to create classrooms without walls.

Every academic department in our schools, from the physical sciences to music, is a potential contributor to a school-wide, inter-disciplinary unit on Russia – history, literature, comparative religion, psychology, theater, the sciences. An ideal plan would see every department concentrate, for a period of time, on just who and what Russia is in their various disciplines. Then, on a given day, the whole school could share in the excitement and immediacy of this rewarding film. The concept is certainly a challenge to the imagination of creative administration, and the result of such an effort might be the achievement of unity amid fragmentation, and a rare depth in a community experience.

A more realistic approach, of course, would see a resourceful teacher inviting those of other departments to "consult" with his class on Russian art, history or other special areas. The resources available for such ventures are considerable: the libraries and news magazines are laden with articles arising out of Russia's 50-year celebration in 1967, and the bookstores offer abundant materials speculating on the meaning of Russia's changing posture and relationships in world affairs.

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WAR *and* PEACE

a synopsis of the film.....

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WAR AND PEACE is a portrait of a vast country and her myriad peoples caught up in the swirling and irresistible tides of history during eight turbulent years, 1805-1812. The story opens in the drawing room of Anna Scherer where St. Petersburg society is full of gossip of Napoleon and concerned about his onslaught across Europe. War is imminent. The mood of the Russian aristocracy is apprehensive and confused. A few idealize Napoleon because of his obvious rare stature as one of the unique "great men" of history. Most, however, find him a threat not only to Russia, but to the survival of European civilization. Madame Scherer asserts: "I put my faith in *Le Bon Dieu* and in our adored Monarch. Only he can save *le pauvre Europe*." Later, the Italian Abbé echoes her point of view and states: "Russia, barbaric as she is said to be...Russia could do it... She should form an alliance and she would save the world."

Tolstoy followed the fortunes and intricate relationships of four aristocratic families to tell his story. The ROSTOVS (central figure: Natasha), the BOLKONSKYS (central figure: Andrei), the KURAGINS (Helene and Anatole), and the BEZUKHOVS (Pierre). Several readers and viewers feel that Pierre is the protagonist of Tolstoy's work. Others, however, feel that all of these people, taken together, are the central "character."

Restless and young, Prince Andrei Bolkonsky does not find his marriage to Liza, "the most fascinating woman in Petersburg," fulfilling, and he is eager to serve his threatened country. We also meet Pierre Bezukhov at the soirée. He and Andrei seem of opposite temperament, yet are clearly close friends. Pierre seems a man of contemplation, of philosophy and intellect, rather than of action. But while he disagrees with Andrei's impulsive decision to leave home and family, Pierre, too, seems unsettled. This aura of troubled restlessness is all pervasive in the war-threatened days of 1805.

One of its manifestations occurs in the wild behavior of the country's young aristocrats. They indulge in uncontrolled drinking and as the result of a scandal in one dissipated group in St. Petersburg, Doholov is reduced in rank and Pierre is banished to Moscow. Soon after, on the death of his father, Pierre is made the legitimate son of Count Bezukhov by special decree of the Tzar and he inherits a vast fortune. Suddenly the awkward, ungainly intellectual is considered the "most eligible" bachelor in Russian society. Vasily Kuragin of St. Petersburg, the father of the well-known beauty Helene, plans to

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make Pierre his son-in-law. In a world where marriages are frequently arranged and brought to pass through family pressure, Pierre's dutiful and awkward courtship of the desirable Helene and his inability to propose are rather humorous sequences. The decisive Count Kuragin, however, takes Pierre's confused silence for consent and precipitates the marriage with dispatch.

Another main character we meet in the early days of the story is lovely Natasha Rostov. She has just turned thirteen, celebrated her "name day," and discovered boys. She fancies herself madly in love with young Boris Drubetskoy, and in an impetuous outburst she bestows her first kiss.

Andrei Bolkonsky is on active duty with the Russian Army. He is adjutant to the commander-in-chief of the allied armies, General Kutuzov. Kutuzov is one of the most intriguing and colorful figures of Tolstoy's novel and of the film. An elderly man, he had been in retirement and recalled to meet the threat of Napoleon. Kutuzov is stubborn, cantankerous, highly emotional, and certainly more intuitive than conscious as a military strategist.

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In their first encounter with Napoleon in Austria, the Russian forces come off rather badly. At Schön Grabern, Prince Andrei is witness to an amazing event: General Bagration's advance guard of a mere four thousand men check the advance of Napoleon's "Grand Army." Andrei is particularly impressed with the courageous and decisive leadership of an artillery captain named Tuskin, whose battery refuses to retreat and stands to the last. Nikolai Rostov, Natasha's brother, is also a part of the early conflict, and he narrowly escapes capture.

The famous battle at Austerlitz followed Schön Grabern, and here Russia and her allies are utterly defeated. Prince Andrei is wounded, and his father, living at the family estate "Bleak Hills," receives a letter stating that his son is missing in action. Austerlitz was the final round in the first stage of the Russo-Napoleonic wars. The two emperors finally met in 1807 and

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negotiated a fragile armistice. It was not until five years later that the most terrifying warfare known up to that time in human history would take place on Russian soil.

Although shaken, the high-society life at St. Petersburg goes on, and in Moscow the intellectuals and aristocrats make the English Club their headquarters. Prince Bagration, now a war hero, is feted at a dinner there, and at this event we witness the humiliation and agony of Pierre, who learns that his unfaithful wife Helene is the mistress of a notorious rake, Dolohov. The insolent Dolohov, proud of his reputation and successes with women, taunts Pierre beyond endurance. The following morning they fight a duel in the snow, where the stumbling Pierre, virtually blind without his glasses, accidentally wounds his adversary. Pierre separates from Helene, who later divorces him.

Meanwhile Prince Andrei, reported missing at Austerlitz, arrives at Bleak Hills in time to find his wife, Liza, in the labor of childbirth. A son is born to the Prince, but Liza dies. Andrei cannot shake the feeling that his wife's death is somehow an accusation of his own guilt. He had, after all, decided to leave her in the hands of others to go off to war when she needed him.

Thus Pierre and Andrei, both survivors of bitter experiences, arrive at points of profound spiritual crises in their lives. Their belief, possibly that of all young men, in the innate goodness of life has been shattered. They talk things over. Clearly, sweeping forces are moving around them. They are young and privileged aristocrats. They must play a part. How does a young man find meaning and purpose in life? Andrei goes for a visit to the Rostov estate where Natasha, now blossoming into womanhood, fills the house and grounds with laughter and exuberance. At the end of his rest, Andrei discovers new hope in his own spirit. A year later, in 1810, Natasha is to make her debut into society. She attends her first ball. Andrei asks her to dance, and in the ensuing months they confess their love and become informally engaged. Andrei, older and once-married, wants to be sure he has given Natasha a chance to know her own mind. He decides they must wait a year.

It is a fateful and difficult year for Natasha. Andrei, impatient to be married, asks his father to agree to reduce the waiting period to three months. Cantankerous old Prince Bolkonsky becomes angry with his son and severely offends the Rostovs. Further, Natasha becomes acquainted with the fascinating and dangerous Helene Kuragin at the theatre, and

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Helene's younger brother, Anatole, sweeps the naive Natasha off her feet. She becomes unreasonably and passionately attracted to Anatole, breaks off her engagement to Prince Andrei, and attempts to elope with the profilgate. Their escape is interrupted, however, and the horrified Natasha learns that Kuragin is already married and that his intentions were ruinous.

Pierre, who has been living an idle and aimless life, is contacted by Prince Andrei. He visits Natasha as Andrei's representative to return the letters she had written him. Pierre discovers that he has fallen in love with the broken and unhappy Natasha. He returns home, transformed by his discovery of new hope.

1812

In 1812, Napoleon invades Russia. Tolstoy called it "An event... opposed to human reason and all human nature." The Russians fall into retreat and make their stand at Borodino under the leadership of Kutuzov.

In the Battle of Borodino, later called "the most terrible" by Napoleon, the Russians hold. Then Kutuzov, having stopped Napoleon in his advance, makes his decisive move. Reinforcements had not appeared as promised by the Tzar. He knew that further slaughter would achieve only slaughter. He retreats *beyond* Moscow, leaving the deserted city open to the invaders, and waits. Thus Kutuzov kept his army intact and made a mockery of the French Emperor. While neither side can claim victory at Borodino, it seems to be the turning point in the fortunes of Napoleon. Years later, he was to say of the battle, "The French showed themselves worthy of victory, and the Russians had the right to consider themselves invincible."

In the mass exodus from Moscow, the Rustov family picks up wounded officers in their wagons. One of the men is Prince Andrei Bolkonsky. Andrei is discovered by Natasha, and their recognition scene is reminiscent of many of the recognition scenes of classical Greek drama. Natasha nurses the dying Prince to the end. The experience of Andrei's death brings both depth and passion to her response to life.

As the French occupied Moscow, Pierre met them. He had decided it was his duty to remain behind and try to assassinate Napoleon, but he is arrested and nearly

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shot as an arsonist by a firing squad. In prison, Pierre experiences a spiritual rebirth through a common soldier, Platon Karataev.

Napoleon's armies pillage the city. Yet, the "Grand Army" senses that nothing had been gained and morale disintegrates. Napoleon is humiliated by the hollowness of the victory he was not allowed to achieve, and Kutuzov clearly has won a brilliant, agonizing, non-military action.

Napoleon sends a messenger to Kutuzov with an offer of peace. The patient general refuses to negotiate, and the waiting refugees watch from the hills as their city is burned beyond recognition. In the autumn of 1812, the French begin their long retreat. Russian cossacks and partisans strike a series of deadly blows at the starving, demoralized remains of Napoleon's army. In one part of the action, Pierre and his fellow prisoners are freed by a surprise ambush. Petya Rostov, Natasha's younger brother, is killed in the action.

Russia celebrates her pyrrhic victory. Families are reunited. Pierre Bezukhov arrives at the home of his dead friend, Prince Andrei, to discover Natasha helping to care for the Prince's son. Pierre and Natasha discover a renewed love together. They rebuild towards those dreams of peace and happiness which are among the most noble visions of men.

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Selected RESOURCES for a study of WAR AND PEACE

I. THE NOVEL:

(Tolstoy, Leo, *War and Peace),* Trans. R. Edmonds, London, Penguin Books, 2 vols., paperback. (L62, L63)

_____, Edited by G. Gibian, Trans. by L. and A. Maude, Critical Edition, New York, Norton, paperback.

_____, Trans. by Constance Garnett, Modern Library, New York, G-1.

II. CRITICAL WORKS:

Berlin, Isaiah, *The Hedgehog and The Fox:* An *Essay on Tolstoy's View of History,* New York, Simon and Schuster, 1953.

Christian, R. F., *Tolstoy's War and Peace, A Study,* Oxford: Clarendon Press, 1962. (An analysis of the novel.)

Lubbock, Percy, *The Craft of Fiction,* New York, Viking Press, 1957. (Paperback. Sections on *War and Peace* are excellent.)

Troyat, Henri, *Tolstoy,* Trans. by Nancy Amphous, New York, Doubleday and Co., 1967. (The most up-to-date, definitive biography.)

III. THE ART OF THE FILM:

Bluestone, George, *Novels into Film,* Berkeley and Los Angeles, Univ. of California Press, 1966. (Paperback, notable for specimen studies on *The Informer, Wuthering Heights, Pride and Prejudice, The Grapes of Wrath, The Ox-Bow Incident,* and *Madame Bovary.)*

Film: Book 2, Films of Peace and War, edited Robert Hughes, New York, Grove Press, 1962. (Best single resource of its kind to date.)

"Perspectives on War," article in *Media and Methods* magazine, Dec., 1967, by Putsch, Schillaci & Sohn of the National Film Study Project. (Surveys 23 best short films on war; sources, annotations. e.g., *The War Game, Memorandum, Occurrence at Owl Creek Bridge, Neighbors, Night and Fog, Culloden, The Soldier,* etc.)

"Three Films and World Peace," a monograph published by World Law Fund, 11 West 42nd St., New York, 1967. (Teaching guides to *High Noon, Dr. Strangelove,* and *Lord of the Flies.)*

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IV. RECOMMENDED FEATURE FILMS ON WAR AND PEACE THEME:

The Grand Illusion (Jean Renoir, 1937)
General Della Rovere (Roberto Rossellini, 1960)
Paths Of Glory (Stanley Kubrick, 1957)
High Noon (Fred Zinnemann, 1952)
Cranes Are Flying (Mikhail Kalatozov, 1957)
Open City (Roberto Rossellini, 1945)
Dr. Strangelove (Stanley Kubrick, 1963)
The War Game (Peter Watkins, 1966)
Ballad Of A Soldier (Grigori Choukhrai, 1960)
Hiroshima Mon Amour (Alain Resnais, 1960)
Lord Of The Flies (Peter Brook, 1963)
The Great Dictator (Charles Chaplin, 1941)
On The Beach (Stanley Kramer, 1959)
The Bridge On The River Kwai (David Lean, 1957)
Ashes And Diamonds (Andrzej Wajda, 1958)
The Shop On Main Street (Jan Kadar, 1966)
Dead Birds (Robert Gardner, 1963)
La Guerre Est Finie (Alain Resnais, 1967)
Closely Watched Trains (Jiri Menzel, 1967)
The Anderson Platoon (Pierre Schoendorffer, 1967)
The Battle Of Algiers (Gillo Pontecorvo, 1967)
How I Won The War (Richard Lester, 1967)

V: A GROUP OF SIGNIFICANT RUSSIAN FILMS:

THE STALINIST ERA: Now withdrawn from circulation
The Fall Of Berlin (1949)
The Battle Of Stalingrad (1950)

THE POST-STALINIST ERA:
The Cranes Are Flying (Kalatozov, 1957)
The Fate Of A Man (Bondarchuk, 1959)
Ballad Of A Soldier (Choukhrai, 1960)
WAR AND PEACE (Bondarchuk, 1967)

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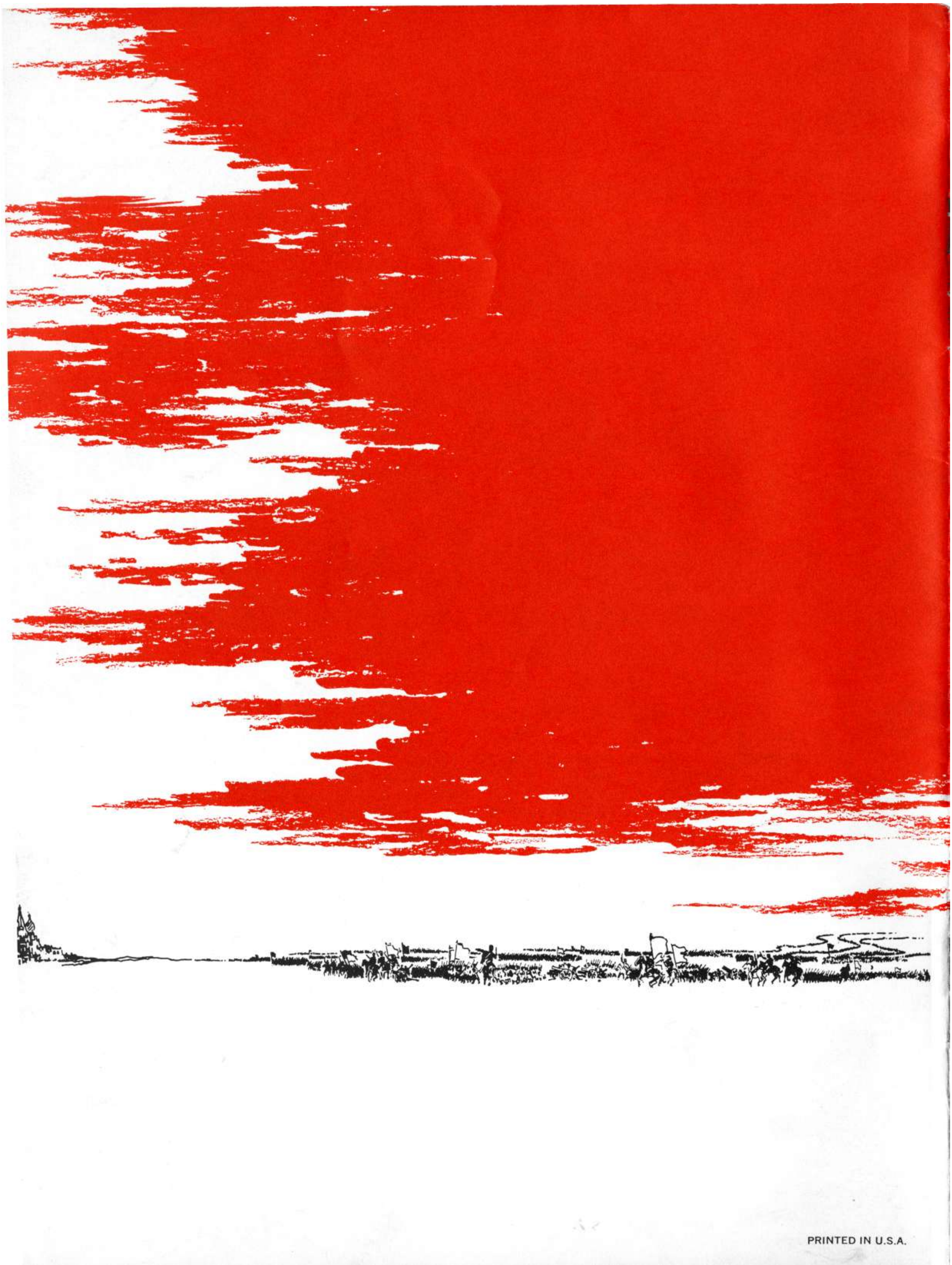

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