

**HIST1260/REES1380/COML1262, Spring 2024**  
**Tolstoy's *War and Peace* and the Age of Napoleon**

MW, 12noon-1:30PM, Steinhardt Hall (Hillel) Auditorium  
Professor Peter Holquist (History): [holquist@sas.upenn.edu](mailto:holquist@sas.upenn.edu)  
Office hours: Mon., 2-3:30; Tues, 1:30-2:30, College Hall 207  
Grader: Mr. Akhil Veetil, [aveetil@sas.upenn.edu](mailto:aveetil@sas.upenn.edu). Office hours Weds., 1:30-3:00PM



Ivan Ivanovich Terebebnëv, "The Shepherd and the Wolf" (1813)

**I. Course Description (Or: The map of our theater of operations)**

In this course we will read what many consider to be the greatest book in world literature. This work, Tolstoy's *War and Peace*, is devoted to one of the most momentous periods in world history, the Era of the French Revolutions and the Napoleonic Wars (1789-1815). We will study both the book itself and the Napoleonic era: the military campaigns of Napoleon and his opponents, the grand strategies of the age, political intrigues and diplomatic betrayals, the ideologies and beliefs. But we will also examine love, friendship, gambling and music, family relations, the human dramas. And following Tolstoy, we will probe the relationship between art and history. How does literature help us to understand this era? How does history help us to understand this great work?

Because we will read *War and Peace* over the course of the entire semester, readings will be manageable (circa 100 pages of the epic and 50 pages of additional reading per week). And the readings should be very enjoyable!

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

**DISCUSSION QUESTIONS:** For each class session, I have posted discussion questions on Canvas. These are not for reply on Canvas. These are for you to think with as you read, and provide starting-off points for class discussions. Our classes will often open with these questions.

**DIARY OF A CHARACTER:** both for your reading and discussion, and for the first assignment, all students will be randomly assigned (a very Tolstoyan idea!) a character from the book. You will follow this character throughout our reading of the book.

## II. Course Methodology (Or: Our Strategy)

We will be working across three related, but discrete topographies: 1) *Europe* in the age of Napoleon (1798-1815); 2) The *Russian Empire* in the age of Alexander I (1801-1825); and 3), Tolstoy and Russia in the turbulent age of the book's *composition*, the 1850s and 1860s. As a general rule, I have structured the course so that we will devote a lecture to introduce context and themes which will be found in sections of the book due the following class. Lecture topics include: Tolstoy and his age; Napoleonic warfare; Moscow vs. Petersburg; Free Masonry and Mysticism in Russian society; Duels and Gambling in Russian gentry culture; the diplomatic alliances of the Napoleonic age; Nobility and serfdom—and much more.

## III. Required Texts (Or: Your weaponry!):

**At the Penn Bookstore, 3601 Walnut Street (Your armory!)**

Leo Tolstoy, *War and Peace* (Oxford World Classics Edition; Maude/Mandelker translation).

*Please purchase this edition!!!*

Dominic Lieven, *Russia Against Napoleon. The True Story of the Campaigns of War and Peace* (2011)

Philippe-Paul de Ségur, *Defeat: Napoleon's Russian Campaign* (New York: NYRB, 2008).

Andrew Kahn, Mark Lipovetsky, Irina Reyfman, Stephanie Sandler, *A History of Russian Literature* (New York: Oxford University Press, 2018)—**available on-line via Penn's Van Pelt Library.**

**NOTE: The Penn Bookstore has a “price matching program,” and will match the price of any book with an identical ISBN offered directly from amazon.com or bn.com. So please check those sites for price quotes when you go to purchase your books! (At the moment of composing the syllabus, for instance, the Oxford World Classics edition of *War and Peace* is over four dollars cheaper than at the OUP site. So please check!)**

Other readings (articles, documents, and book chapters) will be found on our [Canvas](#) Course site.

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

RUSSIAN EDITION, for those who know Russian and want to follow along with the original: find here a link to Tolstoy's Complete Collected Works (*Polnoe sobranie sochinenii*, or PSS) in Russian: <http://tolstoy.ru/creativity/fiction/> (*Voina i mir* is here, vols. 9-12: <http://tolstoy.ru/creativity/fiction/1071/> )—best read in pdf format.

**COMPUTERS:** our task in part is to immerse ourselves in Tolstoy's world and to do so we will be leaving some of our technologies behind. Considering both the effect on the general classroom environment and on how computers affect note-taking, I ask that you not use computers during class for note-taking purposes. If you need accommodations, please speak with me. (Please see the article from the *Chronicle of Higher Education* that I have posted at the Canvas site: "Why I am Asking You Not to Use Laptops.") Finally, I would suggest finding a quiet spot to read Tolstoy's works and to turn off your mobile devices while doing so

**Mode of communication:** the standard mode of communication with your instructor and TA in this course is via email.

#### IV. Course Requirements (for all recruits)

Engagement in class discussions:	10%
Three Quizzes (Mon., Feb. 19; Weds., Mar 20; Mon., April 15):	15%
First Assignment: Diary of a Character (Weds., Feb. 28, Noon):	25%
Second Assignment: Take home essay (Mon., April 1, Noon):	25%
Take Home Final Exam (Due Thurs., May 9, Noon):	25%

EXTENSION: Students will have **one** 24-hour extension, no questions asked, which they may use at their discretion for the first or second written assignment, or the take-home exam. USE THIS EXTENSION JUDICIOUSLY—THERE IS ONLY ONE EXTENSION. (i.e., consult your final exam schedule in other courses before using the extension!) Otherwise, work must be submitted on time.

#### Papers:

To receive full credit, a paper must have the following elements.

- **Title.** The title should be catchy but also explain your thesis. This can be done by having an attention-getting *title* and an explanatory *subtitle*. Example: "The Fire of Moscow: Not the Cause of Napoleon's Defeat."
- **Introduction.** The introduction should *NOT* provide background information or simply proclaim that your topic is important. Instead, it should explain what your topic is and provide a preview of your argument (thesis). A good introduction can be written only once the paper itself is finished and you know what your argument actually is.
- **A thesis statement (argument):** Papers have a *topic* (the subject of the paper); papers also should have a clear *thesis* (an argument about that topic), and use the body of the paper to develop this argument.
- **The body of the paper.**

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

- Your topic probably has more aspects than you have space to discuss. The solution: early in the paper, briefly describe all the significant aspects, so the reader knows that you are aware that they exist; then, choose a few aspects, explain why they are of particular interest, and discuss them in depth.
- Write clearly, using correct grammar and appropriate vocabulary
- Your argument should be documented with footnotes (not endnotes).
- **Conclusion.** The conclusion should sum up your argument and indicate its wider significance, e.g., that it supports some larger point relevant to wider areas of history or literature, or what kinds of future research might be helpful to flesh out the issues raised by your argument.
- **Know your audience:** Your readers are historians and scholars, not the general public. Hence, don't justify your topic on the grounds that it is of universal human interest ("people have always wanted to know . . .") or that it is relevant to current events ("learning from the past will help us solve the problem of . . ."). Instead, explain why people who seek a better understanding of history and literature should be interested in your topic
- We will provide a stylesheet for both the paper and final exam. Please observe the guidelines!

#### **V. Attendance Policy (your commander will take note of any unexcused abandonment of your military post!!)**

Attendance and participation in class discussion are required, and are incorporated into the course grade (10%).

Much of the material covered in this course (and incorporated into examination and quizzes) is introduced in lecture and through classroom discussion. Failure to attend class prevents participation in this engagement. Students are responsible for obtaining notes from their classmate for any sessions they miss due to absence.

**FREE PASSES (3):** I frequently call on students during class to discuss material we are covering. But I also understand that life is complicated. As long as it does not become a regular issue, I would rather have students attend class—even if they have not done the reading—than to skip class. So: every student has THREE FREE PASSES. All you have to do is write me before class and say that you were not able to get to the reading, and I won't call on you with questions about the reading. You don't need to provide any reason at all when you write to me to inform me that you will be using one of your three passes. Just "Prof. Holquist, I want to use one of my free passes for tomorrow's class" is sufficient. But: your pass only counts if you write me *before* class!

**COURSE ABSENCE NOTICE:** if you will be missing a class for any reason, students are required to submit a Course Absence Notice.

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

## VI. Academic Integrity (obey the laws and customs of war and peace!):

Out of considerations of equity to other students in the course, and on the grounds of basic ethics (a key concern of Tolstoy's!!), this course will view any violations of academic integrity (e.g., plagiarism, failure to properly acknowledge ideas and sources) as serious issues. All students are expected to adhere to the University of Pennsylvania's Code of Academic Integrity. If you have not yet done so, please consult it at:

[http://www.upenn.edu/academicintegrity/ai\\_codeofacademicintegrity.html](http://www.upenn.edu/academicintegrity/ai_codeofacademicintegrity.html).

In this course, any suspected violation of academic integrity or plagiarism will be submitted to the College's Office of Student Conduct (OSC).

**POLICY ON GENERATIVE AI (ie, Chat GPT):** Generative AI is a useful and time-saving tool for certain specific tasks. It can and should be used for such tasks. As a tool, AI should not be viewed as a way to *avoid* learning and the course material, but rather as a assistant to better master content.

In this course, you may use generative AI programs as preparatory and proofing work: generating topics, brainstorming, proofreading. But be aware that the use of these tools also may well stifle your own independent thinking and creativity, and constrain engagement with the specific themes developed in our lectures.

Please note: the material generated by these programs may be inaccurate, incomplete, or otherwise problematic. These tools have a tendency to 'hallucinate' references (present seemingly plausible accounts as real when they are entirely fictitious). As a general rule, distrust any fact produced by an GenAI source until it is cross-referenced with a reliable source. These tools poorly model specific course readings in this class and particular threads/themes we develop in lectures and recitations.

If you do use generative AI programs in preparatory work on an assignment, you must indicate in a note preceding the assignment's bibliography where and how you used such tools.

A core goal of this course is to develop critical and analytic thinking. Developing such skills is the purpose of a university education in general and training in History specifically. Writing is integral to thinking. It is also hard. Generative AI does not replace the development of these skills. I am here to teach *you* and to develop these skills.

Written work created by generative AI tools is not original work. You may not submit any written work generated by an AI program as your own. All assignments should be your own original work, created for this class.

**ADDITIONAL (ENTIRELY OPTIONAL!) RESOURCES:** The end of this syllabus contains suggestions for both books and web-sites covering:

- The Revolutionary and Napoleonic era in Europe (1789-1815);
- The era of Alexander I in Imperial Russia (1801-1825); and on Tolstoy's life (1828-1910);
- And the era of the book's composition (Imperial Russia in the 1850s and 1860s).

## Class Schedule (Or: The course of our campaign!!!)

- = Course hard-copy text (1. Tolstoy, *War and Peace*; 2. Lieven, *Russia against Napoleon*; and, 3. de Ségur, *Defeat*).
- = On-line text or PDF on Canvas

**Mon., Jan. 22:** Introductions: Course Goals and Requirements; Literature and History

- View: TED-Ed: Brendan Pelsue, “Why You Should Read War and Peace,” <https://www.youtube.com/watch?v=4dn7TEjnbPY> [5 mins., 9 seconds.]
- “The Literature of Realism, The Realism of Literature,” in *The History of Russian Literature*, Part IV, ch. 4, pp. 427-430. [NB!! Not the whole chapter—only these pages.]

**Weds., Jan. 24:** Author and Time. Tolstoy’s Life and Work: The 1850s and 1860s

- **UNGRADED ASSIGNMENT (due by noon): At the Canvas site, tell me why you decided to take this course. It need only be one sentence. (If you want to write more than one sentence, please feel free!)**
- Leo Tolstoy, “Sebastopol in December 1854” in *Sevastopol and Other Military Tales*, trans. Louise and Aylmer Maude (New York: Funk and Wagnalls, 1903), pp. 1-20. (CANVAS)
- George Dodd, “Preface” and “Winter-Life in the Tents and Trenches,” in: *Pictorial History of the Russian War 1854-56* (London: W. and R. Chambers, 1856), pp. v-vi, 286-295 (CANVAS)
- Andrei Zorin, “The Life” in *Tolstoy in Context*, ed. Anna Berman (New York: Cambridge University Press, 2023), pp. 3-7. [NB: NOT WHOLE CHAPTER! ONLY THESE FOUR PAGES]
- Kathryn Feuer, “The Book that Became *War and Peace*,” from George Gibian, ed., *War and Peace: Norton Critical Edition* (New York: Norton, 1996), pp. 1142-48.
- Tolstoy to Botkin, 4 Jan. 1858 (letter no. 68); Tolstoy to Kovalevsky, 12 March 1860 (letter no. 84) in *Tolstoy’s Letters*, vol. 1. (This resource is under the module “COURSE DOCUMENTS” on our Canvas site.)

**Mon., Jan. 29:** The History of Tolstoy’s Novel. The Prologue.

- Tolstoy, “Some Words About *War and Peace*” (1868) (*War and Peace*, pp. 1309-18)
- *War and Peace*, Book I, Part 1 (pp. 3-118) [MAJOR CHARACTERS; PETERSBURG – MOSCOW – BALD HILLS]
  - [This segment was serialized in the Jan. and Feb. 1865 issues of Russkii vestnik] [OVER]

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

- Tolstoy, Draft Introductions to the work, Dec. 1864-Jan. 1865 (from George Gibian, ed., *War and Peace: Norton Critical Edition*, pp. 1087-89; drafted at point when Book I, Part 1 was published and Book I, Part 2 was in preparation for publication.) [CANVAS] [OVER]
- Leo Tolstoy on his own aristocratic background (from unused draft chapter of Book I, Part I, Summer 1864), as cited in Kathryn B. Feuer, *Tolstoy and the Genesis of War and Peace* (Ithaca, NY: Cornell University Press, 1996), pp. 146-47. [CANVAS]
- Leo Tolstoy, excerpt from letter to P. D. Boborykin, July-August 1865 (George Gibian, ed., *War and Peace: Norton Critical Edition*, p. 1084) [CANVAS]
- Leo Tolstoy to Fet, 17/29 Oct. 1860 (letter no. 85); “Introduction, 1863-1869” (p. 175); letter to Katkov, 28/29 Oct. 1864 (no. 121); Tolstoy to Katkov, 3 Jan. 1865 (no. 125); Tolstoy to Bashilov, 8 Dec. 1866 (no. 137); Tolstoy to Strakhov, 25 March 1873 (no. 177) in *Tolstoy’s Letters*, vol. 1 [*Tolstoy’s Letters*--CANVAS].
- (Re-acquaint yourselves with the Feuer readings (Jan 24) on the genesis of *War and Peace*)

**Weds., Jan. 31:** High Society. St. Petersburg vs. Moscow. Age of Catherine II (1762-1796) vs. Age of Alexander I (1801-1825); The Russian Empire as a Great Power

- Dominic Lieven, “Russia as a Great Power,” ch. 2 (pp. 19-58).
- Bella Grigoryan, “Nobility and the Russia Class System,” in *Tolstoy in Context*, ed. Anna Berman (New York: Cambridge University Press, 2023), pp. 54-60.
- Alexander Martin, “The Russian Empire and the Napoleonic Wars” in *Napoleon and Europe*, ed. Philip G. Dwyer (New York: Longman, 2001), pp. 243-63 [CANVAS]
- Janet M. Hartley, ch. 4 “Frustrated Statesman, 1801-1807,” in *Alexander I: Profiles in Power* (New York: Longman, 1994), pp. 58-81.

**Mon., Feb. 5:**

- *War and Peace*, Book I, Part 2 (pp. 119-213) [RUSSIAN ARMY IN AUSTRIA THROUGH SCHÖN GRABERN]
  - [*This segment was serialized in the February, March and April 1866 issues of Russkii vestnik*]
- Gregory Afinogenov, “Field Maneuvers”: review of Alexander Mikabaridze, *Kutuzov: A Life in War and Peace*, in *New York Review of Books*, October 19, 2023.
- Tolstoy to Bashilov, 28 Feb. 1867 (no. 139) in *Tolstoy’s Letters*, vol. 1.
- **Skim** excerpt from Adolphe Thiers’ treatment of the battle plans for Austerlitz from his *History of the Consulate and Empire*, ch. 23 (1847) [in 1893 English edition, vol. 4, pp. 52-65]
  - <https://babel.hathitrust.org/cgi/pt?id=uiug.30112117731940&view=1up&seq=78>
  - (Excerpt begins and ends with highlighted sections; Tolstoy explicitly refers to Thiers, who for him was both a source and an object of criticism.) [CANVAS]

**Weds., Feb. 7:** The Third Coalition. The French Army. The Russian and Austrian Armies.

Diplomacy. War Planning. Carl von Clausewitz

- Andrew Wachtel, “History and Autobiography in Tolstoy,” in *The Cambridge Companion to Tolstoy*, ed. Donna Tussing Orwin (New York: Cambridge University Press, 2002), pp. 176-90.
- Jacques Garnier and Alexander Mikaberidze, “The Ulm and Austerlitz Campaigns, 1805,” in *The Cambridge History of the Napoleonic Wars*, vol. 2 (Cambridge: Cambridge University Press, 2023), pp. 355-380 [CANVAS]
- Sean Pollock, “Peter Bagration” from *Russia’s People of Empire*, eds. Stephen M. Norris and Willard Sunderland (Bloomington, IN: Indiana University Press, 2012), pp. 93-102 [CANVAS].

**Mon., Feb. 12:**

- *War and Peace*, Book I, Part 3 (pp. 214-313) [AUSTERLITZ]
  - [From here forward, what you are reading appeared only as a complete whole in the 1868-1869 print edition]
- Tolstoy to Princess L. I. Volkonskaia, 3 May 1865 (no. 128); Tolstoy to Bashilov (no. 133); Tolstoy Fet, 7 Nov. 1866 (no. 136); Tolstoy to Bartenev, 16-18 Aug. 1867 (no. 142) in *Tolstoy’s Letters*, vol. 1.
- Gary Saul Morson, *Hidden in Plain View: Narrative and Creative Potentials in War and Peace*, excerpt from ch. 4, “Hazards of History,” pp. 83-89, 128-29 (Tolstoy’s critique of war planning) [CANVAS]
- Victor Shklovskii, “Art as Technique” (1917): The literary technique of “defamiliarization” [CANVAS]

<https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist-2015-16-2/shklovsky.pdf>

- “Case Study: Formalism” in *A History of Russian Literature*, Part V, ch. 1, pp. 532-34.

**Weds., Feb. 14:** Russian Provincial Life. Nobility and serfdom. Mysticism

- Orlando Figes, “Moscow,” in *Natasha’s Dance: A Cultural History of Russia* (New York: Macmillan, 2003), pp. 150-71. [CANVAS]
- Priscilla Roosevelt, *Life on the Russian Country Estate: A Social and Cultural History* (New Haven, CT: Yale University Press, 1995), pp. 26-33 [CANVAS]
- “Case Study: Duelling Writers” in *The History of Russian Literature*, Part IV, ch. 1, “Institutions: Male Poetic Circles,” pp. 351-353.
- Boris Eikhenbaum, *Tolstoy in the Sixties*, trans. Duffield White (Ann Arbor, MI: Ardis, 1982; Russian original, 1930), ch. 5, pp. 105-112 (on Tolstoy at Yasnaya Poliana) [CANVAS]
- Douglas Smith, *Working the Rough Stone: Freemasonry and Society in Eighteenth-Century Russia* (DeKalb, Ill.: Northern Illinois University Press, 1999), “Introduction,” “Ch. 1: Life in the Lodges” (excerpt), “Conclusion,” pp. 3-17, 18-29, 176-83.

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

**Mon., Feb. 19:** HAPPY 163<sup>rd</sup> ANNIVERSARY OF THE EMANCIPATION OF THE SERFS!! (Feb. 19, 1861)

- *War and Peace*, Book II, Part 1; Part 2, chs. 1-14 (pp. 317-422) [MOSCOW, 1806; PIERRE AND MASONS; BALD HILLS]
- “Narratives of Nation-Building” and “Case Study: *War and Peace*” in *The History of Russian Literature*, Part IV, ch. 8, pp. 496-520.
- **QUIZ ONE**

**Weds., Feb. 21:** The Diplomatic Alliances of the Napoleonic age (Tilsit). Speransky and the Reforms of Alexander I’s reign; the Prussian reform era and Carl von Clausewitz.

- Dominic Lieven, “The Russo-French Alliance,” ch. 3 of *Russia against Napoleon* (pp. 60-100).
- Christopher Clark, *Iron Kingdom: The Rise and Fall of Prussia, 1600-1947* (Cambridge, MA: Harvard University Press, 2009), pp. 309-315, 320-344 [CANVAS]
- Michael Howard, ch. 1, “Clausewitz in his Time” in *Clausewitz: A Short Introduction* (New York: Oxford University Press, 2002), pp. 1-16 [CANVAS; also available as e-book through Van Pelt Library]

**Mon., Feb. 26:**

- *War and Peace*, Book II, Part 2, chs. 15-21; Book II, Part 3 (pp. 422-521) [RUSSIAN CAMPAIGN IN PRUSSIA, 1806-1807; TILSIT; PRINCE ANDREI AND SPERANSKY; NATASHA’S BALL].
- “Case Study: Nadezhda Durova,” in *The History of Russian Literature*, Part IV, ch. 3, “Subjectivities: Diary-Writing and Autobiography,” pp. 389-90.
- Andrei Zorin, selections [NB!! NOT WHOLE CHAPTER!!] from “Enemy of the People: M. M. Speranskii’s Fall and the Mythology of Treason in Social and Literary Consciousness, 1809–1812,” ch. 6 of *By Fables Alone: Literature and State Ideology in Late Eighteenth-Early Nineteenth-Century Russia* (New York: Academic Studies Press, 2014), pp. 185, 193-209.  
<https://www.degruyter.com/document/doi/10.1515/9781618116697-009/html>

**Weds., Feb. 28:** Gentry Pursuits

- Priscilla Roosevelt, “A Private Princedom,” ch. 4 of *Life on the Russian Country Estate: A Social and Cultural History* New Haven, CT: Yale University Press, 1995), pp. 102-28 [CANVAS]
- “Introduction” from Orlando Figes, *Natasha’s Dance: A Cultural History of Russia* (New York: Macmillan, 2003), pp. xxv-xxxiii. [CANVAS]
- “Cultural Spaces,” in *The History of Russian Literature*, Part IV, ch. 5, “Institutions: Male Poetic Circles,” pp. 433-39.
- Tolstoy on Opera, chs. 13-14, 20 and Appendix 3 in Leo Tolstoy, *What is Art?*, trans. Aylmer Maude (New York: Funk and Wagnalls, 1904) [CANVAS]
- **FIRST ASSIGNMENT (due NOON):** Diary of a character (5-6 pp.) (25%)

## **MARCH 2-10: SPRING BREAK!!!**

### **Mon., March 11:**

- *War and Peace*, Book II, Part 4 and Part 5 (pp. 522-644) [THE HUNT; NATASHA'S DANCE; LOOKING-GLASS; OPERA; ANATOLE AND NATASHA; THE COMET OF 1811]
- Tolstoy to Bartenev, Nov. 1, 1867 (no. 144) in *Tolstoy's Letters*, vol. 1.

### **Weds., March 13: The Invasion**

- Adam Zamoyski, "The Grande Armée" ch. 5 of *Moscow 1812: Napoleon's Fatal March* (New York: Harper, 2005), pp. 78-102 [CANVAS]
- Hugh Seton-Watson, "Alexander and Napoleon," in *The Russian Empire, 1801-1917* (New York: Oxford University Press, 1967), pp. 113-126 [CANVAS]
- Boris Eikhenbaum, *Tolstoy in the Sixties*, trans. Duffield White (Ann Arbor, MI: Ardis, 1982; Russian original, 1930), pt. 4, ch. 3 (on Tolstoy's view of history and Pogodin), pp. 195-208 [CANVAS]

### **Mon., March 18:**

- *War and Peace*, Book III, Part 1 (pp. 647-731) [TOLSTOY'S PHILOSOPHY OF WAR; NAPOLEON INVADES RUSSIA; THEORIES OF WAR AND PLANNING; PIERRE'S MYSTICAL CALCULATIONS]
- Tolstoy to Bartenev, 7 Dec. 1864 (letter no. 123); Tolstoy to Samarin, 10 Jan. 1867 (no. 138); Tolstoy to Pogodin, 21 March 1868 (no. 146); Tolstoy to Prince Urusov (no. 159), in *Tolstoy's Letters*, vol. 1.
- Michael Howard, *Clausewitz: A Short Introduction*, ch. 2, "Theory and Practice in War," (New York: Oxford University Press, 2002), (pp. 1-13) [CANVAS; also available as e-book through Van Pelt Library]
- **SECOND ESSAY ASSIGNMENT DISTRIBUTED**

### **Weds., March 20: The Russian Retreat**

- Dominic Lieven, "The Retreat," ch. 5 of *Russia against Napoleon* (pp. 138-73)
- Philippe-Paul de Ségur, *Defeat: "Introduction,"* chs. 1-2 (pp. vii-xxvi, 3-50)
- Read about and view the portraits in the 1812 Gallery in the Winter Palace, St. Petersburg:
  - The Winter Palace's 1812 Gallery:  
[https://en.wikipedia.org/wiki/Military\\_Gallery\\_of\\_the\\_Winter\\_Palace](https://en.wikipedia.org/wiki/Military_Gallery_of_the_Winter_Palace)
  - Virtual tour of the Hermitage 1812 Gallery
    - <https://pano.hermitagemuseum.org/3d/html/pwoaen/main/#node412>
    - <https://pano.hermitagemuseum.org/3d/html/pwoaen/main/#node11>
    - <https://pano.hermitagemuseum.org/3d/html/pwoaen/main/#node415>
  - And the 339 (!!) portraits of Russian commanders: [OVER]  
[https://commons.wikimedia.org/wiki/Category:Portraits\\_in\\_the\\_Military\\_Gallery\\_of\\_the\\_Winter\\_Palace](https://commons.wikimedia.org/wiki/Category:Portraits_in_the_Military_Gallery_of_the_Winter_Palace)

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

- **QUIZ TWO**

**Mon., March 25:**

- *War and Peace*, Book III, Part 2, chs. 1-25 (pp. 732-833) [THE BATHOS OF PATRIOTISM; CAMPAIGN FROM SMOLENSK; ABANDONMENT OF BALD HILLS; PEASANTS AND WAR; MOSCOW ON THE EVE OF OCCUPATION]
- Kathryn Feuer, “Tolstoy’s Rejection of the Spirit of 1856,” ch. 7 of *Tolstoy and the Genesis of War and Peace* (Ithaca, NY: Cornell University Press, ) pp. 135-167 [CANVAS]

**Weds., March 27.** Borodino and the Fall of Moscow

- Dominic Lieven, “Borodino and the Fall of Moscow,” ch. 6 of *Russia against Napoleon* (pp. 174-214)
- Ségur, *Defeat*, ch. 3 (pp. 53-86).

**Mon., April 1:**

- *War and Peace*, Book III, Part 2, chs. 26-39; Part 3, chs. 1-18 (pp. 834-934) [BORODINO; FILI CONFERENCE; OCCUPATION OF MOSCOW]
- Tolstoy to Countess Sofia Tolstaia, 27 Sept. 1867 (no. 143) in *Tolstoy’s Letters*, vol. 1.
- Jeff Love, “Borodino,” excerpt from *The Overcoming of History in War and Peace* (Rodopoi: Amsterdam, 2004), pp. 58-69. [CANVAS]
- **SECOND ASSIGNMENT (take-home essay) DUE NOON (25%)**

**Weds., April 3:** Moscow in Russian Cultural Mythology. Fire of Moscow as Historical Problem and Cultural Myth. Debates on Death and Capital Punishment in the 1860s

- Ségur, *Defeat*, ch. 4 (pp. 89-131)
- Alexander Martin, selection from *Romantics, Reformers, Reactionaries: Russian Conservative Thought and Politics in the Age of Alexander I* (DeKalb, IL: Northern Illinois University Press, 1997) on Rostopchin, pp. 123-31, 142 [CANVAS].
- Robert Louis Jackson, ch. 2 “Ethics of Vision II: The Tolstoyan Synthesis,” in *Dialogues with Dostoevsky* (Stanford, CA: Stanford University Press, 1993), pp. 55-70 [NOT WHOLE CHAPTER!!!]. [CANVAS]
- Life under French Occupation: Spain, Russia [Goya and Vereshchagin images] [CANVAS]

**Mon., April 8:**

- Book III, Part 3, chs. 19-34; Book IV, Part I (pp. 935-1061) [NAPOLEON ENTERS MOSCOW; RASTOPCHIN AND VERESHCHAGIN; THE FIRE OF MOSCOW; EXECUTION SCENE; PLATON KARATAEV; ANDREI’S DREAMS AND MEDITATIONS]

**Weds., April 10:** Partisan war and the French Retreat

- Ségur, *Defeat*, chs. 5 and part of ch. 6 (pp. 135-63)

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

- Lieven, “The Advance from Moscow,” ch. 8 (pp. 242-67; portion, until battle at Krasnyi)
- View the Minard Graph (1869) depicting the course of the French campaign  
[http://upload.wikimedia.org/wikipedia/commons/6/63/Minards\\_chart\\_Napoleons\\_Russian\\_campaign\\_of\\_1812\\_made\\_in\\_1869.jpg](http://upload.wikimedia.org/wikipedia/commons/6/63/Minards_chart_Napoleons_Russian_campaign_of_1812_made_in_1869.jpg)

**Mon., April 15:**

- *War and Peace*, Book IV, Parts 2-3 (pp. 1062-1156) [MESSINESS OF BATTLES; COMMANDERS’ ILLUSIONS; THE FRENCH RETREAT; PARTISAN WARFARE; PETYA AND THE PARTISANS; DISINTEGRATION OF THE FRENCH ARMY]
- Robert Louis Jackson, finish ch. 2 “Ethics of Vision II: The Tolstoyan Synthesis,” in *Dialogues with Dostoevsky* (Stanford, CA: Stanford University Press, 1993), pp. 70-74 [NOT WHOLE CHAPTER!]. [CANVAS]
- **QUIZ THREE**

**Weds., April 17:** The End of the Campaign

- Lieven, “The Advance from Moscow,” ch. 8 (pp. 267-284)
- Ségur, *Defeat*, portion of ch. 9 (pp. 231-53)
- Priscilla Roosevelt, “Provincial Life Disrupted,” in *Life on the Russian Country Estate: A Social and Cultural History* (New Haven, CT: Yale University Press, 1995), pp. 209-216 [CANVAS]

**Mon., April 22:**

- *War and Peace*, Book IV, Part 4 (pp. 1157-1212) [KUTUZOV’S MISSION; THE CROSSING OF BEREZINA; LOVE]

**Weds., April 24:** The aftermath... and the Decembrists.

- Dominic Lieven, “Conclusion,” ch. 15 of *Russia against Napoleon* (pp. 521-28).
- Alexander R. Martin, “Russia and the Legacy of 1812,” ch. 7 of the *Cambridge History of Russia*, vol. 2, ed. Dominic Lieven (New York: Cambridge University Press, 2006), pp. 145-61 [CANVAS]
- Geoffrey Hosking, “The Decembrists,” in “The Nobility,” Part 3, ch. 1, *Russia: People and Empire* (Cambridge, Mass.: Harvard University Press, 1997), pp. 171-82. [CANVAS]
- Paul Bushkovitch, *A Concise History of Russia* (New York: Cambridge University Press, 2012), pp. 152-55. [CANVAS]

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

**Mon., April 29: THE END!!!**

- *War and Peace*, Epilogue, Parts 1-2. (pp. 1215-1308) [FAMILY UTOPIA; ROUT OF THE FRENCH; PHILOSOPHY OF HISTORY]
- Hayden White, “War and Peace Against Historical Realism,” *New Left Review* 46 (July-August 2007), pp. 89-110 [CANVAS]
- **TAKE HOME EXAM DISTRIBUTED**

**Weds., May 1, 2024: LAST CLASS**

- **SELECT ONE SENTENCE THAT TYPIFIES THE ENTIRE NOVEL!!! (Send by email to Prof. Holquist by Tuesday night. Be sure to specify: Book, Part, Chapter, and Page)**
- Re-read any chapter from *War and Peace*, Book I, Parts 1-2, and think about how your reading of that chapter has changed--knowing what you know will come later
- Isaiah Berlin, Excerpt from “The Hedgehog and the Fox,” in *Russian Thinkers* (New York: Penguin, 1978), pp. 22-29, 57-81 [CANVAS]

**TAKE HOME EXAM DUE ON THURS. MAY 9 at 12 NOON**

**Further reading (entirely OPTIONAL, only if you want further information on the era or on Tolstoy!)**

Napoleonic Europe

David Bell, *The First Total War: Napoleon's Europe and the Birth of Warfare as We Know It* (2007)

*The Cambridge History of the Napoleonic Wars*, 3 vols. (2022) [electronic text available at Van Pelt.]

David G. Chandler, *The Campaigns of Napoleon: The Mind and Method of History's Greatest Soldier*. New York: Scribner's, 1966. (The gold standard.)

Philip Dwyer, *Citizen Emperor: Napoleon in Power* (2013)

Charles Esdaile, *Napoleon's Wars: An International History* (2007)

Alan Forrest, *Napoleon* (2011)

Alan Forrest, *Napoleon's Men: The Soldiers of the Revolution and Empire* (2002).

Alexander Grab, *Napoleon and the Transformation of Europe* [on Napoleonic rule throughout Europe.] (2003)

Christine Haynes, "The New 'New' Military History: Recent Work on War in the Age of Revolutions," *The Journal of Modern History* 95, no. 2 (2023): 385-415

Alistair Horne, *The Age of Napoleon* (2004)

Michael Howard, *Clausewitz: A Very Short Introduction* (2002)

Alexander Mikaberidze, *The Napoleonic Wars: A Global History* (2020)

Alan Palmer, *Napoleon in Russia* (1967)

Peter Paret, *Clausewitz and the State: The Man, His Theories, and His Times* (1976)

Paul Schroeder, *The Transformation of European Politics, 1763-1848* (1994)

Russia in the age of Alexander I

Janet Hartley, *Alexander I* (1994)

Janet Hartley, *Russia, 1762-1825: Military Power, the State, and the People* (2008)

Alexander Martin, *Enlightened Metropolis: Constructing Imperial Moscow, 1762-1855* (2013)

Alexander Mikaberidze, *Kutuzov: A Life in War and Peace* (2022)

Marie-Pierre Rey, *Alexander I: The Tsar who Defeated Napoleon* (2012; French original, 2009)

Hugh Seton-Watson, *The Russian Empire, 1801-1917* (1967), pp. 96-112

Tolstoy, his Age, and *War and Peace*

Rosamund Bartlett, *Tolstoy: A Russian Life* (2011)

Molly Bruson, *Russian Realisms: Literature and Painting, 1840-1890* (2016)

Boris Eikhenbaum, *Tolstoy in the Sixties* (1982; Russian original, 1931)

Kathryn B. Feuer, *Tolstoy and the Genesis of War and Peace* (1996)

Andrew Kahn, Mark Lipovetsky, Irina Reyfman, and Stephanie Sandler, *A History of Russian Literature* (2018) [electronic text available at Van Pelt.]

Gary Saul Morson, "War and Peace" in *The Cambridge Companion to Tolstoy*, ed. Donna Tussing Orwin (2006), pp. 65-79 [available as e-book from Van Pelt Library].

Donna Tussing Orwin, *The Cambridge Companion to Tolstoy* (2002)

Donna Tussing Orwin, *Tolstoy's Art and Thought, 1847-1880* (1993)

Andrei Zorin, *Leo Tolstoy: Critical Lives* (2020)

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

### **Links to Further Reading On-Line**

#### *The Napoleonic Era*

Napoleon, His Army and Enemies: Campaigns, Battles, Strategy, Tactics, Commanders, Uniforms, Maps

<http://napoleonistyka.atspace.com/index.html>

Minard Graph (1869) depicting the course of the French campaign in 1812

[http://upload.wikimedia.org/wikipedia/commons/6/63/Minards\\_chart\\_Napoleons\\_Russian\\_campaign\\_of\\_1812\\_made\\_in\\_1869.jpg](http://upload.wikimedia.org/wikipedia/commons/6/63/Minards_chart_Napoleons_Russian_campaign_of_1812_made_in_1869.jpg)

Napoleon's Invasion of Russia, 1812

[http://napoleonistyka.atspace.com/Invasion\\_of\\_Russia\\_1812.htm](http://napoleonistyka.atspace.com/Invasion_of_Russia_1812.htm)

The Battle of Borodino, 1812

[http://napoleonistyka.atspace.com/Borodino\\_battle.htm](http://napoleonistyka.atspace.com/Borodino_battle.htm)

#### *Russia in the Age of Alexander I and Alexander II*

Interactive map of *War and Peace*:

[https://www.google.com/maps/d/viewer?hl=en&ie=UTF8&msa=0&ll=53.11556313443209%2C21.716880999999972&spn=21.625626%2C54.762039&source=embed&mid=1c6U1f\\_u2gl1XfkrCejCWEBPN1Qo&z=4](https://www.google.com/maps/d/viewer?hl=en&ie=UTF8&msa=0&ll=53.11556313443209%2C21.716880999999972&spn=21.625626%2C54.762039&source=embed&mid=1c6U1f_u2gl1XfkrCejCWEBPN1Qo&z=4)

Russian cavalry regiments in Napoleonic Wars (including Nikolai Rostov's and Vaska Denisov's Pavlograd Hussars):

[http://napoleonistyka.atspace.com/Russian\\_cavalry.htm](http://napoleonistyka.atspace.com/Russian_cavalry.htm)

The Russian Guards of the Napoleonic Wars (in which Boris Drubetsky and Lieutenant Berg serve):

[http://napoleonistyka.atspace.com/Russian\\_guard.htm](http://napoleonistyka.atspace.com/Russian_guard.htm)

The Winter Palace's 1812 Gallery:

[https://en.wikipedia.org/wiki/Military\\_Gallery\\_of\\_the\\_Winter\\_Palace](https://en.wikipedia.org/wiki/Military_Gallery_of_the_Winter_Palace)

And the 339 (!!) portraits of Russian commanders:

[https://commons.wikimedia.org/wiki/Category:Portraits\\_in\\_the\\_Military\\_Gallery\\_of\\_the\\_Winter\\_Palace](https://commons.wikimedia.org/wiki/Category:Portraits_in_the_Military_Gallery_of_the_Winter_Palace)

Course materials—including this syllabus—constitute intellectual property and are for the sole use of students enrolled in this class and cannot be copied, re-posted, shared, or used for any other purpose.

Russian Freemasonry (pp. 5-25):

<http://freemasonry.bcy.ca/texts/russia/FRP.pdf>

Manifesto on Freedom of the Nobility:

[http://academic.shu.edu/russianhistory/index.php/Peter\\_III%27s\\_Manifesto\\_Freeing\\_Nobles\\_from\\_Obligatory\\_Service\\_1762](http://academic.shu.edu/russianhistory/index.php/Peter_III%27s_Manifesto_Freeing_Nobles_from_Obligatory_Service_1762)

### Tolstoy

Ernst Simmons, *Introduction to Tolstoy's Writings*. Chapter One, "Literary Beginnings"

<http://www.ourcivilisation.com/smartboard/shop/smmnsei/tolstoy/chap2.htm>

Ernst Simmons, *Introduction to Tolstoy's Writings*. Chapter Four, "War and Peace":

<http://www.ourcivilisation.com/smartboard/shop/smmnsei/tolstoy/chap5.htm>

Tolstoy's estate at Iasnaia Poliana: <http://www.ibiblio.org/sergei/Exs/YasnayaPoliana/yp1.html>

*Tolstoy Studies Journal*: Tolstoy Links; Image Gallery; Tolstoy Filmography, Film on Tolstoy:

<http://www.tolstoy-studies-journal.com/>