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CHILDHOOD, BOYHOOD, YOUTH.
THE PHYSIOLOGY OF WAR.
ANNA KARENINA.
WHAT TO DO.
WAR AND PEACE. (4 VOLS.)
THE LONG EXILE.
SEVASTOPOL.
THE KREUTZER SONATA.**

IVÁN ILYITCH

AND

OTHER STORIES

BY

COUNT LYOF N. TOLSTOÏ

TRANSLATED FROM THE RUSSIAN

BY

NATHAN HASKELL DOLE

AUTHORISED TRANSLATION

LONDON:
WALTER SCOTT, LIMITED,
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PREFACE.

THE short stories here presented form about one-half of the twelfth volume of Count Tolstoï's collected writings.¹ None of them dates back more than three years. They represent the latest phase in the evolution of the author's peculiar views,—an evolution which may be traced from Oléne in "The Cossacks," through Pierre Bezúkhof in "War and Peace," and Levin in "Anna Karénina," down or up to the idealized muzhík who lives by the sweat of his brow, does good for evil, makes no resistance to violence, and comes out victorious over every temptation of the grotesque and naïve Devil and his imps. With the exception of "The Death of Iván Ilyitch," which is a sombre and powerful study of the insidious progress of fatal disease, as well as a study in religious philoso-

¹ *Sochin'yéniya Gráfa L. N. Tolstávo: Prošvedéniya Pos'lyédnikh gódoŝ.* Moskva: Tipografiya M. G. Volchaninova, 1886.

The remainder of the volume consists of "What Men Live By" (*Ch'yém Liudi Zhivui*); two papers on the Revision, or Census, in Moscow, the second, "Thoughts suggested by the Revision," now translated into English under the title "What to do?" certain selections from "My Religion" passed by the censor, and here entitled "Wherein Happiness [consists]" (*V ch'yém Shtast'yé*); and finally a paper written in 1875 on Popular Education (*O Narodnom Obrazovanii*).

phy, all of these fifteen tales were written as tracts for the people, illustrated in many cases with quaint wood-cuts. This form of composition was very likely suggested to Count Tolstoi by the popular tales that have been in vogue in Russia for three or four hundred years.

Such, for example, is the fifteenth-century "Story of Vasarga the Merchant," in which the child Mudro-muisl, or Wise Thought, solves the riddles of the wicked Tsar Nesmian. This *grim* but dull-minded tyrant treats Dmitri Vasarga hospitably; but when the guest, in reply to his question, "What is thy religion?" doughtily replies, "I am of the Christian religion, of the city of Kief, the little merchant Dmitri; and I believe in one God, — Father, Son, and Holy Ghost," he is given one of these choices: to adopt the false religion of the grim tsar, and have great honor; to solve three riddles, or, if he fail to solve the riddles, and still stand firm, to go to prison, and starve to death. It is Mudro-muisl who saves his father's wealth and health. He puts the tyrant to shame, is *elected to the throne by a vote of the people*, who were Christian at heart in spite of their tsar, and, having released from the noisome dungeon the three hundred and thirty starving merchants who had been true to their faith, he establishes free trade, and becomes a prosperous and admirable prince, — a most suggestive and inspiring story for any nation that had lurking desires for democracy. Its moral is simply this: that

the ruler of a country, even though he be fortified on the throne with wealth and power, is, nevertheless, at the mercy of a little child who has the wit to control and utilize the sentiment of the whole people.

The story of Vasarga is four centuries old, and Russia has not even a constitution. Will Count Tolstoi's theories of non-resistance and communism, of the blessings of poverty and service, be in practice four hundred years hence?

These stories will be regarded both seriously and as curiosities, for it is impossible not to read between the lines. The only wonder is, that the censor who forbade "My Religion" should have allowed the *skazka* entitled "Iván Durák." The implication of criticism on the whole military system of Russia is not even covert. The question of regicide is plainly discussed in "A Candle." Though regicide itself is condemned, it is not dubious who is meant by the *prikáshchik* of the story. Count Tolstoi's whole system of philosophy is concretely revealed in these allegorical tales: it is not necessary here to discuss the strength or weakness of his logic. But there are few who will not be touched by the moral which Count Tolstoi conveys by means of these curious tales.

In the translation of these stories, no attempt has been made to make smooth, easy reading: the effort has been rather to reproduce the crisp, sharp staccato of the Russian. When Count Tolstoi says, *On shol, shol*, the rendering is, *He went, went*; and the delib-

erate mixture of tenses, past and present, has been pretty carefully followed, so far as the rhythm of translation allowed.

Thus a certain flavor of the original has, it is hoped, been retained; though, of course, the style is crabbed, and will very likely invite criticism. The translator was confronted with the puzzling question of the use of Russian words in the text. The use of some words is certainly justified. *Muzhik*, or *moujik*, *izbá*, *samo-var*, *vodka*, *dvornik*, and others, have been utilized so much in all works on Russia, that it would be affectation to translate them into peasant, hut, or cottage, tea-urn, brandy, hall-servant, or hostler. In other cases, a Russian word not difficult to pronounce stands for several words; as *khozyáin* for master of the house, *baba* for peasant-woman. So with diminutives; *bátiushka* is easier to say than little grandfather. Moreover, as in all Scotch stories, Scotch words are freely used, and unquestionably to advantage; so the moderate use of Russian words seems to be needed, especially where there is no exact equivalent. Thus, in the curious story, "The Godson," it seemed absurd to go on calling an old man a godson. The Russian word *kréstnik* is so near like our christened, having a like derivation, that it was adopted without much hesitation. A glossary of all the words employed in the text may not be found amiss. For the sake of some reader, who may like a little stronger flavor of the original, certain words and expressions are referred to

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in foot-notes, especially where the same original is rendered in different ways. In nearly all cases the stress is indicated by accent-mark. Vowels have continental pronunciation. Y before a vowel makes a diphthong, as in *L-yof*.

NATHAN HASKELL DOLE.

June 1, 1887.

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GLOSSARY.

- Baba.* Peasant-woman, especially the wife of a peasant.
- Bárin.* The master, especially in the parlance of peasants.
- Barúna,* the lady or mistress.
- Bátushka.* Grandfather (diminutive).
- Durák.* A fool.
- Door.* Any household establishment including izbá or house or palace with the grounds.
- Doornik.* The servant devoted to the care of the dvor: hence porter, inside-man, or hostler.
- D'yéuka.* Unmarried or marriageable girl.
- Gospodín.* Gentleman.
- Izbá.* Peasant's cottage.
- Kaftan.* Peasant-coat, diminutive *kaftanchik.*
- Kasha.* Gruel.
- Khozyáin.* Master of any sort of establishment.
- Khozyáika.* The wife of a khozyáin, or the mistress of any sort of establishment.
- Krétnik.* A godson.
- Kvas.* A drink made of fermented rye.
- Lapti.* Wooden shoes made of basts.
- | | | |
|---|---|---|
| <p><i>Molodáika.</i>
<i>Molódka.</i>
<i>Molodúshka.</i>
<i>Molodúkha.</i></p> | } | <p>Y o u n g married woman, diminutive from <i>molodáya</i>, from adjective <i>mó-lod</i>, young.</p> |
|---|---|---|
- Mushik.* (Mujik, moujic.) Peasant, countryman (the peasant is known also as *krestyáin*. Probably from Christian when it was a term of reproach).
- Nu chto-sh.* Literally, well, or now, what?
- Piróshki.* Diminutive of *pirog*, a pie.
- Prikóshchik.* Steward, manager.
- Samovar.* A tea-apparatus, generally of brass, consisting of charcoal-holder, water-urn, etc. Tula is the home of the samovar. *Samovar-chik*, diminutive.
- Sarafan.* A long over-garment without arms: it is a distinctive Russian dress. *Sarafanchik*, diminutive.
- Shchi.* Cabbage-soup.
- Shúba.* Fur garment, "furs" in general. *Shubyónka*, diminutive.
- Sókha.* The Russian national plough.
- Stárik.* Old man.
- Stárostá.* Noun formed from root *star old*; head of a community.
- Stránnik.* A professional pilgrim.
- Válenki.* Felt boots.
- Varénikí.* A kind of pirog, or patty, filled with whey, or something of the sort.
- Vodka.* Corn-brandy, diminutive of vodá water, aqua vitæ.
- Volost.* Canton; several communities in one administration.

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