Adultery as Treason and a Woman’s Freedom:

— The Relationship between Man and Woman

in Tolstoy’s Anna Karenina

SUGIYAMA, HIDEKO

I

The ideas for “Anna Karenina” were already in Leo Tolstoy’s (Count Lev Nikolayevich Tolstoy) mind several months after the publication of his great full-length novel “War and Peace” in December, 1869.\(^1\) The publication of “Anna Karenina” took place in January, 1875, when Tolstoy was 47 years of age. Studying Tolstoy’s biography we find that at the age of 34 he marries Sofiya Andreyevna Bers, the second daughter of a middle class family. The marriage takes place a year after the abolition of serfdom proclaimed in Russia on March, 1861.\(^2\) This marriage perfectly coincides with that of Levin, one of the main characters in “Anna Karenina.” Levin is given the role of a prominent aristocrat, a role Tolstoy plays in actual life. Many accounts coincide between Levin and Tolstoy and it is clear that Tolstoy is attempting to convey his own thoughts through Levin. In real life, Tolstoy becomes totally disillusioned with the inadequate peasant reform settlement following the proclamation on the abolition of serfdom. His deep concern for the lack of education for the peasants had already, a few years prior to that proclamation, motivated him to open a school for peasant children at Yasnaya Polyana, his family estate and place of birth.

Tolstoy also devotes himself to a reformed peasant management program, much the same way as reflected by Levin in “Anna Karenina.” Tolstoy’s sympathy for the peasant folk, his vigor in this reform program, the disappointments and doubts he is faced with, are all crystallized in this novel with extreme liveliness, a feat accomplished by expressing his thoughts and experiences through Levin.\(^3\)

The scrupulously told plot of “Anna Karenina” evolves around a tragic love affair between Anna, a beautiful and intelligent wife of Karenin, a high ranking public official, and Vronsky, a well-off young
Army officer.

Anna is making belief that she is leading a peaceful married life with her husband. Coming across Vronsky, however, her discontentment in her phoney married life motivates a sinful romance and adultery which eventually leads to her downfall.

Anna’s tragic married life is contrasted to the happy one led by Kitty and Levin in the countryside. It is quite obvious that Tolstoy wanted to express his own idea of an ideal married life by contrasting Anna’s way of life and Kitty’s married life. However, as will be discussed later, Kitty’s married life itself cannot be concluded as being successful and shows occurrence of subtle fissures.

Collaterally introduced is another married couple, Dolly and Oblonsky, Anna’s elder brother. Dolly is illustrated as a woman who, despite her discontent towards her unfaithful and spendthrift non-family-man husband, lacks the courage of Anna and cannot run off from her family like her sister-in-law. We see her fall in love with a young man in her dream but not in reality. She does separate with her husband eventually but becomes totally absorbed in raising her five children. She feels dismayed when she realizes that her life is ruined due to her husband and children.

Moreover, the story includes diverse human relationships and complications between men and woman. Levin’s progressive-idealistic brother Koznyshev and his common-law wife Maria, Valya whom Kitty meets in a foreign hot-spring resort are some more characters that augment the intricate affairs.

II

Let us further probe the complications between men and women as illustrated by Tolstoy in “Anna Karenina.”

First of all, studying Karenin’s attitude towards Anna we cannot suppose that it is in any way sufficient or worthy. We find Karenin replete with indecisiveness of a middle-aged man who is only concerned with his reputation and equally replete with male unfairness and meanness, so to speak. His reaction to his wife’s unfaithfulness is planning vengeance. Although the first thing that enters his mind is a duel with her lover, he backs off realizing it objectionable in safeguarding his reputation and career as a public official. This consequently leads to Vronsky’s intense ridicule towards him. Karenin then thinks of divorce or separation from this wife, but as either of these would expose his wife’s unfaithfulness to the public thus
creating a scandal that would create a dent in his social career, he declines the idea as well. He finally decides to recall Anna and keep her by his side.

Karenin came to the conclusion that there was only one course to be followed: to keep her with him, hiding from the world what had happened, and taking all necessary steps to put a stop to her love-affair, and above all (though he did not confess this to himself) to punish her. (Anna Karenina: Oxford University Press p.282)

что выход был только один — удержать ее при себе, скрыв от света случаившееся и употребив все зависящие меры для прекращения связи и, главное, — в чем самому себе он не признавался — для наказания ее.({4})

In an attempt to achieve this, he tries using religion to his advantage. He threatens Anna by telling her that their marriage was bound by God and that breaking it would be a serious sin with no possible salvation.

But his repeated threats, sophism and appeals have no effect on Anna. When Anna starts bringing Vronsky to her house, Karenin as his ultimatum threatens to divorce her and keep their son, something which Anna cannot possibly endure. (Russia then had a law that only the innocent partner could apply for a divorce. The guilty was not allowed to remarry and deprived of any children between the two) Karenin tries to actually carry this out but Anna, impregnated by Vronsky, eventually bears a child and becomes seriously ill. Karenin, afraid that consequences might make the public think that he was in some way responsible for Anna’s ruin, tries to restore their married life by forgiving her and dropping the idea of divorce. But the more Karenin tries to dominate Anna by bringing up the ethics of marriage, the farther their distance becomes. He hasn’t the slightest idea that what Anna is concerned is not the formalities of marriage but its import—the state of love between two individual human beings. Karenin firmly believes that adultery totally disrupts social moral code and that the involved are nothing but criminals. These thoughts reflect the humanitarian limitations of Karenin and the immanence of his own misfortunes.

Then how is Vronsky versus Karenin? The question is whether he is a man whose humanitarian values are to some degree better than Karenin’s. The circumstances he is involved in is relative to that of Karenin. Despite the fact that we initially see him imploring
Anna to leave her husband, he realizes, when his emotions cool down, that the situation could not only hamper his promotion but lead to his dismissal from the army. He concludes that if he retires he will burn his bridges but if he stays on he will have nothing to lose.

Ambition was the old motive of his childhood and youth, one which he did not acknowledge even to himself, but which was so strong a passion that it now struggled against his love. (ibid., p. 305)

Честолюбие была старинная мечта его детства и юности, мечта, в которой он и себе не признавался, но которая была так сильна, что и теперь эта страсть боролась с его любовью. (3)

On the other hand, his love affair with Anna has gained him a new prestige and for a time his ambition which is tormenting him seems to go on a satisfying course. (To such a man of ambition, committing adultery with the prestigious wife of a high official even meant envy from the public. He knows that society’s condemnation would be directed more towards a female partner of adultery). Vronsky enters freely into high society circles with discretion. As a young bachelor he is exposed to low amours which he could get without much effort.

On the other hand, Anna, labelled a decadent woman by the hypocritical high society in which she belongs, is not only rejected by it but is about to lose position as a prestigious lady, her family and even her beloved son. Anna feels that as she is giving up everything for her love with Vronsky, he should wholly concentrate on her. But in actuality Vronsky feels that he is being dominated and that their bond of love is becoming too heavy for him. After the two return from a honeymoon-like trip abroad, they begin to live in Vronsky’s place of birth where he starts managing a hospital and eventually enters local politics. When Vronsky eventually leaves her on a trip due to an election campaign, it arouses her suspicion that he is unfaithful. Her jealousy gradually intensifies, a jealousy she transfers from one object to another and to non-existent rivals. The more Vronsky attempts to adhere to his personal freedom as a man, the more Anna pityes herself. She feels that she is incapable and suppressing herself waiting for him, that she was so occupied by thoughts that only distracted her mind.

For her he, with all his habits, thoughts, wishes, mental and physical faculties—the whole of his nature—consisted of one thing only: love
for women, and this love she felt ought to be wholly concentrated on her alone. This love was diminishing. (ibid., p. 732)

Для нее весь он, со всеми его привычками, мыслями, желаниями, со всем его душевным и Физическим складом, был одно — любовь к женщинам, и эта любовь, которая, по ее чувству, должна была быть вся сосредоточена на ней одной, любовь эта уменьшилась.(6)

Having given up everything for her love with Vronsky, the loss of this love would mean death for her. This clearly illustrates the difference of situation between men and women at that age. Adultery could have even lead to prestige for a man but for a woman who left her family, everything would fall upon her in a belligerent manner with gnawing teeth.

When Anna finds out that Vronsky’s mother has intention of having her son marry the Princess Sorokina and moreover, that he was meeting this young woman without her knowledge, her mind becomes to be rapidly obsessed with the idea of death.

‘Yes, there was in him the triumph of successful vanity. Of course there was love too; but the greater part was pride in his success. He boasted of me. Now that is past. There is nothing to be proud of. Not to be proud but to be ashamed! He has taken from me all he could, and now he does not need me. He is weary of me and is trying not to act dishonourably toward me. Yesterday he betrayed himself—he wants the divorce and a marriage in order to burn his boats. (ibid., p. 755)

Alexis Alexandrovich’s shame and disgrace, and Serezha’s, and my own terrible shame—all will be saved by my death. If I die he too will repent, will pity me, will love me and will suffer on my account!’ (ibid., p. 737–738)

«Да, в нем было торжество тщеславного успеха. Разумеется, была и любовь, но большая была гордость успеха. Он хвастался мной. Теперь это прошло. Гордиться нечем. Не гордиться, а стыдиться. Он взял от меня всё, что мог, и теперь я не нужна ему. Он тяготится мною и старается не быть в отношении меня бесчестным. Он проговорился вчера — он хочет развода и женитьбы, чтобы сжечь свои корабли.»(72)

«И стыд и позор Алексея Александровича, и Сережи, и мой ужасный стыд — всё спасется смертью. Умереть — и он будет раскаяваться, будет жалеть, будет любить, будет страдать за меня», (83)
Anna finally frees herself from her hopeless struggle by committing suicide at a station.

In contrast to Anna's tragic love affair, Kitty and Levin's married life is illustrated as being moralistic and high in spiritual value. Despite it being a model of a happy married life, it is not without problems as mentioned earlier. One of the problems speculated is Levin's subconscious disdain towards women and the other is Kitty's inability to sensitively detect her husband's worries. She is unable to do so due to her absorption in household and miscellaneous affairs. It is a pity that Levin does not consider her worthy to discuss under equal terms the spiritual problems and philosophies of life, something which he finds considerably important. According to Levin a family without a woman's helping hand could not go on and he believed that a woman would find her place doing household chores in the family.

He forgets, like all other men that a woman needs to work as well.

Though he had imagined his ideas about family life to be most exact, he, like all men, had involuntarily pictured it to himself as merely the enjoyment of love—which nothing should be allowed to hinder and from which one should not be distracted by petty cares. He should, he thought, do his work, and rest from it in the joys of love. She should be loved—and that was all. (ibid., p. 478)

Несмотря на то, что Левин полагал, что он имеет самые точные понятия о семейной жизни, он, как и все мужчины, представлял себе невольно семейную жизнь только как наслаждение любви, которой ничего не должно было препятствовать и от которой не должны были отвлекать мелкие заботы. Он должен был, по его понятиям, работать свою работу и отдыхать от нее в счастьи любви. Она должна была быть любима и только.(3)

Although he says that a woman's job is to do household work, in his mind he criticizes this by saying that.

'Yes, except for the interest she takes in the housekeeping,—that interest she certainly has,—her clothes, and her embroidery, she has no real interests. She takes no interest in our work, in the farm, in the peasants, or in music, though she is quite good at that, or in books. She does nothing and is quite content. (ibid., p. 484)

«Да, кроме интереса к дому (это было у нее), кроме своего туалета и
We are astonished and without words to find a man so selfish and egocentric. Much like Vronsky, he begins to feel that his wife is trying to dominate him when she devotes herself completely to him, despite the fact that prior to marriage he pleads and adores her in every way. On the other hand he turns pale and trembling when he senses a man giving her the eye. It makes one dump the book when the passage of his jealousy is encountered. It is an exhibition of shear complacency. Tolstoy concludes the novel seeming to hint the beginning of another sad affair speculating from the incoherent conversation that goes on between Kitty and Levin. This is disregarding Tolstoy’s initial intention of attempting to contrast the downfall of Anna and Karenin’s married life with the happy one of Kitty and Levin filled with “the light of love.” This does not seem to be caused by Tolstoy’s lack of depiction and delineation and can be taken as a kind of limitation tendency in man/woman relationship that was peculiar in his days. It can be taken that despite an outward appearance of a happy life, a husband and wife were not really happy if a true equality between man and woman was not established.

Looking at Tolstoy’s real life, we find that he was on a number of occasions pestered by his wife’s hysterics and he even leaves home three times. At the age of 82 he takes his last trip as a wandering ascetic but succumbs of pneumonia a few days later, on Nov. 20, 1910, at the remote railway country station of Astapovo.

III

After all, what we can primarily conclude here is that there was no possibility for women to materialize anything of importance in the real world, so to say, that was dominated by men in those days. Most things were secluded to women. Even in high society, what women did to preoccupy themselves was limited to philanthropic involvement, management of the household, going to theaters, dance balls, and knitting. We find that some of these prominent ladies were involved in lustful love affairs as means to free themselves from boredom. Even women gifted with some sort of subconscious talent had to lead a vain life, never to expose to the world the wonderful
things they could have offered.

In "Anna Karenina" we find Anna to be fond of reading and a bearer of an intellect such that astonishes Vronsky. We find a talented woman who is capable of writing novels herself. But she herself ends her short life in a trance without being able to substantiate anything worthwhile to her own credit. She was a woman who was unable to be like Kitty who was absorbed with the satisfaction of everyday life or like Dolly who gets herself steeped in situations but not having the courage of Anna to get away from it all, or get involved in casual love affairs like Betsy, the wife of Anna's cousin and her link with society proper filled with extravaganza. When Anna becomes aware of the falsehood of her married life she overtly denounces it and begins to pursue a true love with Vronsky. But until the very end she could not find the truth she seeks. Their love is shattered due to Vronsky's own pursuits in manhood. She decides to end her own life unbearable to the pain and betrayal that Vronsky's falsehood and deception, his opportunism and his desire to ascend in society has imposed on her. Her strong pursuit in truth and love leads her to straight to her downfall.

Supposing that she lived in a different age she would have achieved quite a lot, i.e. judging from her high intellect, her strong will that made her challenge the hypocritical high society because of her passionate love of Vronsky that even persuaded her to leave her husband and child, and her energy that made her commit suicide because of her strong persistence to her own opinion. Her vitality and energy would have surely contributed a lot to the progress of society, without any inferiority as compared to what a man can achieve, if she would have followed a life of work and not ending it due to the end of an infertile love with a man.

Let us compare Anna's case with Lady Murasaki Shikibu, the author of the romantic tale "Genji Monogatari," (a masterpiece of classic Japanese literature written towards the start of the 11th century and considered the oldest and finest in the world) who led a very miserable and unhappy life. She is left a widow by her husband, a man who spends nights out with a mistress, when she barely reaches the age of thirty. She herself constantly suffers from bad health. Born in a mediocre noble family, she is able to observe and comprehend those above and below her in court society of which her novel is about. Lady Murasaki attempts to distract her own pitiful sad life of a woman by constant writing and through her creations
carries out the greatest resistance possible for a woman in her days.

What we can conclude secondly is that a woman is, regardless of whether she wants to or not, attached to the family by what is called motherhood. Her perception then becomes obscured on the falsehood and contradiction of society. When Dolly in “Anna Karenina” pays a visit to Anna and Vronsky in their country home, she finds an understanding with Anna’s situation as a woman. She admires Anna’s way of life as compared to her own, herself lacking the courage to free herself from her husband who she feels is trampling her underfoot. To her, Anna and Vronsky’s gorgeous life is like her dream come true. But after a day with them she begins to miss her five children and unable to make up her mind to carry out decisive action against her husband Oblonsky, hurries home to her old nest. As can be seen here, the society dominated by man has for a long period in history excessively lauded and beautified what is known as motherhood. This is because out of the necessity of having their legitimate children (of their own blood-line) inherit their wealth, men have established that it was necessary to urge woman to give birth and engage in child raising for the proper upbringing of these children. Men carry a sordid advantage which they instinctively understand, i.e. they know that by sticking a spellbound sticker with the magic word “motherhood” on a woman’s forehead they can freely dominate her, bind her to the household and make her unable to speak out on her unhappiness and discontent.

We wonder how many women throughout history have had to undergo self-sacrificing lives. That a mother is a symbol of endurance and forgiveness is an impudent expectation towards women that men have established when they took initiative in building society. If this is so, we women ought to closely examine and evaluate each content of every self-complacent word of expectation made up by the society of man. There might seriously be a necessity to start creating our own words replacing those made up by man.

Returning to the story of Anna, when she decides divorce and reveals it to Karenin, he tries to prevent it by using their child as an object of bargain. It is evident that Anna suffers intensely and is put in the worse of situations due to this mean act by Karenin. For Anna, whose only escape from her phoney married life with Karenin was to be with her son Seriozha, the thought of being separated from him was traumatic and unbearable. But even this great love could not keep her from running off to Vronsky. Although
she was from the bottom of her heart loving Seriozha and in a state of hypnotized content with her warm love towards him, she exchanged this love for another and did not regret doing so as long as she was satisfied with the new kind of love she was experiencing.

What can be said here, bearing in mind that love for a son and for a lover is naturally of a different quality, is that Anna's new love was contradictory to the intent of a spellbound saying of the general mass which says, "maternal love is blind." It was a love, looking at it from another angle, which was in fact interchangeable. Absolute maternal love could not exist and is the myth that was onesidedly imposed throughout history by the society dominated by men on women that they carry on this maternal love and sacrifice themselves on behalf of their children.

What can be said as the third conclusion is that a systematized marriage, of interest to maintaining a certain established political system, can become the most tactful and comprehensive concealed method of dominating women. Such a systematized marriage is totally and shrewdly designed with the moral concepts, common social ideas and the religion to match the interests of the particular age. We can go on further and say that such systematized marriage designed to match a particular political system can become a means to tactfully control human consciousness without using violence or the help of arms. Action that threatens a systematized marriage beneficial to the administration of a certain political system is considered as an antisocial behaviour and is put under restraint by the entire social system.

Under such a marriage system which carries the qualities of being onesidedly beneficial to men, suppressing women and suffocating humanity, adultery structurally and inevitably flourishes. That is to say, the more the freedom of women is under restraint and suppressed under such systematized marriage, the more the men have to pay for the consequences. We can also say that in the process of restraining a person, it is inevitable the one who is doing the restraining becomes dragged into it himself thus becoming the victim of restraint himself. It is in a way similar to the relationship between the U.S.A. and Vietnam during the Vietnam War. Furthermore, even when considering adultery alone, a man is capable of getting away with it but a woman often falls into a fathomless pit and like Anna has to submit to the sufferings of a living-hell.
IV

In a man dominated world, the male chauvinist's idea is that a woman has to be totally dependent on him being an inferior. If she obediently submits to the actuality that she is under his dominance, he will in return provide her shelter, a warm family life and the joy of raising children. For this he expects the woman to not complain and leave her problems to herself. What he wants is a reticent sloven wife with an average intellect, without any physical defect, always beautifully adorning herself with laces, flowers and tulle to delight his eyes. Her intellect is out of the question for him.

Kitty, who eventually becomes steeped in family life, is delighted, feeling a dream of her maiden fantasies come true, when first taken to the high society ball. But the more often her parents take her to such balls, she begins to sense that they are trying to get rid of her by marrying her before anything serious happens in her life. She even becomes to experience humiliation when she feels being measured from head to toe like a commodity by men seeking her courtship at the balls.

The fourth conclusion is that despite the fact that a man expects complete devotion to himself from a woman, it is onesided and he himself wants to keep his personal freedom. Compared to a woman's love which always concerns devoting her body and soul, and her entire life, that of a man for a woman constitutes but a small part of his life. The love of Vronsky and Levin towards their partners are as such and closely resemble. Men have no awareness whatsoever that what they ask from a woman is unfair and unreasonable. Looking at it from this point, an understanding between the opposite sexes is utterly improbable.

Anna attempts an intense struggle against the diverse irrationality carried by such society of man, putting herself at stake. We can consider that she had thrown down the gauntlet at the restrictions of her age by taking her own life. Her suffering that led to her death is comparable to that of a heretic in purgatory and that of someone who tries to reach out beyond the limitations of one's times.

Anna's humane and earnest purity and truth makes her daringly submit to even suffering. I myself felt strongly attached to Anna's whole-hearted way of life in which she tries to reach out beyond the limits of her age, unafraid that it might lead to death. We can find in it a reason corresponding to this age for intense reform on existing
values, moral values and the political system itself. Tolstoy attempts
to lead Anna, the adulteress, to her death due to his religious senti-
ment and belief. But regardless of his intent, his style of realism
that stands on the tradition of the Russian people has made the
death of Anna, resulting from her failure to go beyond the limitations
of her age, convey to us a question full of life and hinting an
extraordinary necessity.

Epilogue

From the Diary of Countess Tolstoy

"Nov. 7, Astapovo. Leo Nikolayevitch died at 6 this morning. I
was not allowed in until his last breath. I was not allowed to say
good-bye to my husband. Cruel people."

Notes

(1) cf. Литературная Энциклопедия
M. 1972. c. 555.

Духом скорбного раздумья, сурового и безрадостного анализа веет от
мн. страниц центрального произ. Т. 70-х гг. — романа «Анна Каренина»
(1873—77, опубл. 1876—77). Подобно романам Тургенева и Достоевского,
написанным в ту же пору, «Анна Каренина» — это остро проблемное
произ., насыщенное приметами современности, вплоть до газетной «злобы
dня». От 60-х к 70-м гг., от «Войны и мира» к «Анне Карениной» Т.
все очевиднее терял надежду на возможность примирения интересов
крестьянства и «совестливого» дворянства, на возвращение мечтаемой
гармонии. Разочарование в реформах 60-х гг., не принесших ожидаемого
социального мира, ускорения и благодеяния, Т. воспринимал как
dоказательство тщеты любых социальных переворотов вообще. Он с
тревогой следил за тем, как рушатся остатки патриархального уклада
под натиском бурж. прогресса, как падают нравы, трещат семейные
устон, вырождается аристократия, как непрактичные чудаки Облонские
по дешевке перепродают родовые леса и уголь толстосумам Рябининым.
Расшатан историч. оптимизм Толстого, но с тем большей силой ищет
он опору и последнее прибежище в патриарх. наравах, в семье, и поэтому
все, что касается любви Левина и Кити, их совм. жизни, уюта их дома,
изображено в поэтич., теплых тонах. Попытка Левина, ищущего смысла
жизни, разобраться в основах х-ва и обществ. устройства заводит его
в тупик, а единственно несомненным благом — после всех кризисов
личного чувства — остаются семейное счастье и навязывая вера старика-
крестьянина Фоканыча, к-рый «по душе живет, бога помнит».

(2) Литературное Наследство изд. Академии Наук СССР 1961. Книга первая
с. 492–515, с. 514–515.
cf. В 1861 году он открыл по всем соседним с Ясной Поляной деревням деревянные школы, определял учителей из московских студентов, посещавших в студенческой истории, и начал издавать педагогический журнал под именем «Ясная Поляна».

Проработав год над этим делом, граф весной 1862 года заболел и, взяв с собой двух любимых учеников яснополянской школы, малышиков лет 12—13 из крестьян, отправился с ними в Самарскую губернию, в степи к башкирам пить кумыс.

Вернувшись из Самары в августе, граф Толстой женился 23 сентября 1862 года в Москве на 18-летней дочери доктора Андрея Евстафьевича Берса.

Зиму граф Л. Н. провел в деревне Ясной Поляне, продолжая заниматься школами и хозяйством. В эту зиму напечатаны были «Казаки» и «Полицейский» в «Русском вестнике».

После женитьбы [почти] безвыездно жил граф Толстой в Ясной Поляне. Два раза только на короткое время переезжал он с семейством в Москву.

В 1864 году был начат роман «Война и мир». Зимой 1865 года начало его было прочтено в небольшом кругу в Москве и напечатано потом под заглавием «Тысяча восемьсот пятый год». Живши три месяца в Москве, граф Толстой занимался скульптурой и ходил учиться петь в рисовальную школу, но скоро бросил, продолжая работать над большим своим произведением. Труд этот продолжался до 1869 года. В год писанья и печатанья 6-го тома «Войны и мира» граф Толстой занялся и увлекся сильно изучением философии, особенно Шopenhагуэра и других.

Потом деятельность графа Толстого снова обратилась к педагогике. Он составил свои «Азбуки» и «Книги для детского чтения». Над этим он работал два года.

После «Войны и мира» граф Толстой делал попытки писать в различных родах. Он изучал эпоху Петра Великого, пробовал писать роман на игро временной, но оставался всегда недоволен своим начинением.

Зимой с 1870—1871 года он занялся усидчиво изучением греческого языка. Употребив страшные усилия и изучив язык в три месяца, граф Толстой заболел и снова отправился на кумыс с щурином своим Степаном Андреевичем Берсом.

Здоровье его поправилось, силы вернулись. Всю зиму опять провел он, работая над «Азбукой» и занимаясь изучением астрономии.

19 марта 1873 года, прочитав отрывок Пушкина, начинающийся со слов «Гости съезжались на дачу...», граф Толстой вдруг набросал план нового романа. По лето он, по обыкновению своему, не занимался, а провел с семейством на кумысе и написал воззвание к
спомоществованию голодным самарским жителям. Вернувшись в Ясную Поляну, граф взялся за набросанный роман и продолжал его писать под заглавием «Анна Каренина». В эту же зиму 1874 года граф снова обратил внимание на школьное образование, преследовал звуковой метод и написал статью в «Отечественных записках» «О народном образовании».

Литературная деятельность графа, надо надеяться, еще не прекратилась. В настоящее время он продолжает работать, живя безвыездно в имени своем Ясная Поляна, занимаясь хозяйством, воспитанием многочисленной семьи и охотой.

(3) Литературное Наследство
Книга первая с. 397—с. 442.
сф. Литературная Энциклопедия м. 1972 с. 555.
В романе «Анна Каренина» Уже эпич. горизоны, меньше той прозототы и ясности душевных движений, какие были свойственны героям «Войны и Мира», и больше обостренной чувствительности, внутр. настороженности и требов, отражающей общую атмосферу забоекости, противоречивости жизни. Герои нередко оказываются во власти предчувствий, недобрых снов, сумеречных состояний души. Характеры, изображенные в романе, требовали от автора едва ли не еще более утонченного и сложного, чем в «Войне и Мире», психологич. письма. История любви Анны и Броисского поразительна тем, с какой глубоко жизненной постепенностью и неизбежностью показывает автор зарождение чувства, его движение, накал, высшую точку — и потом угасание, кризис, катастрофу. Т. обратил внимание на непрерывность чувств и мыслей в каждодневном душевном состоянии людей и сделал в своем иск-ве открытие, что важнейшие внутр. перемены совершаются исподволь: постепенно изживаются старые чувства, изнашиваются идеи и симпатии, нарождаются новые чувства, идеи и симпатии, нарождаются новые чувства, идеи и симпатии, а проявляет их часто мелочь, деталь, случай, кажущийся со стороны незначительным. Внутр. монолог, спор двух голосов в душе героя, передача внутр. состояния героя с помощью внешне нейтральной подробности — приемы, разрабатывавшиеся еще в раннем творчестве Т. — в «Анне Карениной» использованы для воплощения «подводного течения» психич. жизни. «Анна Каренина» была во многом романом автобиографическим, романом-исканием, работая над к-рым, Т. сам уяснял себе свой взгляд на современность. Проблематика романа непосредственно подводила Т. к идейному «перелому» конца 70-х гг., к окончат. переходу на позиции патриархального крестьянства.

(4) Москва 1935 г. полное собрание сочинений Том 19 с. 298 (Kraus Reprint 1972)

(5) там же с. 323
(6) там же с. 318
(7) там же с. 342–343
(8) там же с. 324
(9) там же с. 48 (том 18)
(10) там же с. 55 (том 18)