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STUDY OUTLINE SERIES

RUSSIAN LITERATURE

PREPARED BY
ANNA LORRAINE GUTHRIE

THE H. W. WILSON COMPANY
NEW YORK
1917

The Study Outline and Its Use

The series includes outlines on art, literature, travel, biography, history and present day questions.

The outlines vary in length. If more topics are given than the number of club meetings for the season, those topics that are more difficult to handle or on which there is less available material, may be dropped. If there are fewer topics than the scheduled meetings, certain topics may be divided.

Lists of books are appended to most of the outlines. It would be well for the club to own some of the recommended books. Others can be obtained either from the local public library or from the state traveling library. When very full lists are given it is not necessary for any club to use all the books, but the longer list gives more room for choice.

The best material on some subjects may be found, not in books, but in magazines. These may be looked up under the subject in the *Readers' Guide to Periodical Literature*. Magazine articles and illustrated material may be obtained from the *Wilson Package Library*. For terms see fourth page of cover.

A list of the study outlines now in print will be found on page three of this cover. For later additions to the list write to publisher.

RUSSIAN LITERATURE

A STUDY OUTLINE

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ANNA LORRAINE GUTHRIE

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INTRODUCTORY NOTE

Prince Kropotkin says "In no country does literature occupy so influential a position as in Russia." This being the case, if one would understand Russia and the Russians it is of the utmost importance to familiarize one's self with Russian literature. The rewards for so doing are great, for one finds here some of "the supreme heaven-dwellers in the Pantheon of Literature." No literature "is more individual, more characteristic, more distinctly national, more sharply, radically, diametrically and unmistakably different from all other literatures, past and present." No portrayals of social and individual life are more realistic.

By universal consent Tolstoy, Turgenev and Dostoevski take the foremost rank in Russian letters, and for this reason they are accorded a major place in this Outline.

If any club wishes to cover the ground in less than sixteen meetings, programs one, two or three may be eliminated, or the two meetings each given to Turgenev and Dostoevski may be consolidated into one.

The initial meeting covers the folk-lore and folk-songs. Especial interest attaches to these, as they have been orally handed down even to the present time. The attempts at literature from the time of the epic age to Peter the Great are not vitally interesting, and hence are omitted.

There is a wide divergence in the English spelling of Russian names and consistency is almost impossible of attainment. Since Webster's Dictionary is always available, and since it follows somewhat closely Wiener's "Anthology of Russian Literature," which has been cited throughout the Outline, the spelling and dates found in Webster have been given preference.

In the case of the lesser known writers only Wiener's "Anthology" and texts found in periodicals have been

cited under Recommended Reading. Clubs that wish to study these writers further may be fortunate enough to find translations in their library, or they may purchase them.

Some of the books mentioned in the bibliography are not now in print, but as the list of authorities on Russian literature is not a large one it has been thought wise to make references to them, as they may already be on the library shelves. Material found in books not containing sufficient matter to recommend for purchase has not been mentioned, neither have biographies been referred to. A number of references to old periodicals are given, since there is a dearth of material about some authors. These, of course, will be found in the larger libraries only.

In planning the work for the separate meetings it is suggested that the two individuals responsible for the papers may either do all the work themselves, they may assign the points for each paper to different members, or they may ask the club as a whole to look them up.

The Recommended Reading represents the general consensus of opinion of critics as to the best work of the various authors.

It is hoped that the quotations given may stimulate an interest in, and a better understanding of the different writers.

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STUDY OUTLINE ON RUSSIAN LITERATURE

I

THE EPIC AGE

Their songs and myths are the music of history, embracing the whole national life, and changing it into dreams and fancies. . . . Later when Russia matures true poets, they have but to dip into these sources to fill their own treasure troves. They will never create anything as good. . . . There is far more grandeur to be found in the imagination of that unknown author—the people—in his humble heart far more poetry because of its greater faith, greater simplicity, greater sorrow.—E. M. de Vogüé.

1. Epic poetry and "The word of Igor's armament."
 - a The bilini.
 - b "The word of Igor's armament," with a selection.
2. Folk-songs and folk-lore.
 - a The folk-songs and their preservation.
 - b The folk-lore.
 - c The fairy tales.

Recommended Reading

- The folklore. *In* Wiener. Anthology of Russian literature. v. I, p. 161-201.
- The word of Igor's armament. *In* Wiener. Anthology of Russian literature. v. I, p. 80-96.

References

- Baring. Outline of Russian literature. p. 14-18.
- Brandes. Impressions of Russia. p. 187-203.
- Hapgood. Survey of Russian literature. p. 6-38.
- Kropotkin. Russian literature. p. 7-14; Same, Kropotkin. Ideals and realities in Russian literature. p. 7-14.

- Pardo-Bazán. Russia: its people and its literature. p. 156-9.
- Vogüé. The Russian novel. p. 40-4.
- Wiener. Anthology of Russian literature. v. 1, p. 18-26, 163-201.
- Contemporary Review. 110: 240-8. Aug. '16. The Russian bilini.
Helen Chrouschoff Matheson.
- Critic. 41: 50-8, 148-57. July, Aug. '02. Sketch of Russian literature. Leo Wiener.
- Living Age. 236: 370-6. Feb. 7, '03. Songs of the Russian people.
A. E. Keeton.
- Living Age. 250: 168-71. July 21, '06. "Songs before sunrise."
- Living Age. 275: 606-13. Dec. 7, '12. Russian lyrical poetry.
Leonard Magnus.
- Nineteenth Century. 78: 1145-60. Nov. '15. Peasant songs of Russia. C. Hapberg Wright.
- Nineteenth Century. 79: 912-19. Apr. '16. A Russian byliny.
C. Hapberg Wright.

II

TIME OF PETER THE GREAT AND CATHERINE THE GREAT

1. Peter the Great.

a Mikhail Vasilevich Lomonosov, 1711-1765.

He was the first writer who dared to be Russian in his art.—*William Hepworth Dixon.*

(1) Sketch of his life.

(2) His poetry.

(3) His versatility.

(4) His influence on Russian language and literature.

(5) Reading: Morning meditation.

In Wiener. Anthology of Russian literature, v. 1, p. 252-3.

Turner. Studies in Russian literature, p. 13-14.

b Demetrius Kantemir, 1708-1744.

His satires are thoroughly national living pictures of Russian manners at the time of their composition.—*Charles Edward Turner.*

(1) His poems and satires.

c Aleksandr Petrovich Sumarokov, 1718-1777.

His great merit remains in his having put real life into the Russian stage.—*A. Brückner.*

(1) His dramatic work.

(2) His influence on the development of the Russian drama.

Recommended Reading

Wiener. Anthology of Russian literature. v I, p. 223-9, 241-62.

References

Brandes. Impressions of Russia. p. 208-17.

Brückner. Literary history of Russia. p. 76-8, 81-8.

Hapgood. Survey of Russian literature. p. 69-70, 72-8.

Kropotkin. Russian literature. p. 23-5; Same. Kropotkin. Ideals and realities in Russian literature. p. 23-5.

Turner. Studies in Russian literature. p. 133, 46-60.

Waliszewski. History of Russian literature. p. 60-4, 69-84.

Wolkonsky. Pictures of Russian history and Russian literature.
p. 138-44.

Westminster Review. 114:64-8. July '80. The peasant-poets of
Russia (Lomonsov).

2. Catherine the Great.

a Catherine the Great, 1729-1796.

Katherine II herself may be placed at the head of the writers of her day, in virtue not only of her rank and her encouragement of literature at home and abroad, but because of her own writings.—*Isabel F. Hapgood.*

(1) Her literary productions.

(2) Her influence on the development of Russian literature.

b Denis Ivanovich von Vizin, 1744-1792.

He is the representative of the Russian type, in its best aspects, during the reign of Katherine II.—*Isabel F. Hapgood.*

(1) His comedies and other work.

c Gabriel Romanovich Derzhavin, 1743-1816.

Of all the poets of Russia, Derzhavin is, in my conception, entitled to the very first place. . . . His "Ode to God," with the exception of some of the wonderful passages of the Old Testament . . . is one of the most impressive and sublime addresses I am acquainted with, on a subject as pre-eminently impressive and sublime.—*Sir John Bowring.*

(1) His life.

(2) His poems.

(3) His "Ode to God," with selections.

In Wiener. Anthology of Russian literature, v. 1, p. 379-82.

Chautauquan. 10:206-9. Nov. '89.

Recommended Reading

Wiener. Anthology of Russian literature. v. 1, p. 272-87, 341-58, 379-92.

References

- Brandes. Impressions of Russia. p. 117-22.
- Brückner. Literary history of Russia. p. 90-102, 126-31.
- Hapgood. Survey of Russian literature. p. 80-96.
- Turner. Studies in Russian literature. p. 34-45, 61-94.
- Waliszewski. History of Russian literature. p. 88-103, 106-112.
- Wiener. Anthology of Russian literature. v. 1, p. 28-33.
- Wolkonsky. Picture of Russian history and Russian literature.
p. 147-63.
- Chautauquan. 10: 206-9. Nov. '89. Derzhavin's "Ode to God"
[text with comments]. Nathan Haskell Dole.

III

EARLY NINETEENTH CENTURY AUTHORS

1. Age of Alexander I.

a Nikolai Mikhailovich Karamzin, 1766-1826.

Karamzin by his monumental work, "The history of the Russian state," did in literature what the great war of 1812 had done in national life. He awakened the national consciousness and created a lasting interest in the history of the nation, in the making of the empire, in the evolution of national character and institutions.—*Prince Kropotkin*.

(1) His service to Russian literature.

(2) His novels: "Poor Liza" and "Natalia, the boyar's daughter."

(3) His "Letters of a Russian traveler."

(4) His "History of Russia."

b Vasili Andreevich Zhukovski [Jukovsky], 1783-1852.

The tender poet of romantic melancholy.—*Prince Serge Wolkonsky*.

The most original translator in the world's literature.—*A. Brückner*.

(1) His life.

(2) His poems.

(3) His translations.

c Ivan Andreevich Krylov, 1768-1844.

Kryloff may be taken as the greatest fable writer not only of Russia . . . but also of all nations of modern times.—*Prince Kropotkin*.

Their style [that of his fables] pleases the unlettered by its simplicity, and is the envy and despair of the artist in its supreme art. . . . His work bears the stamp of ageless modernity. . . .

It has also the peculiarly Russian quality of un-exaggerated realism.—*Maurice Baring*.

- (1) Krylov's life.
- (2) His fables, with examples. See Wiener. Anthology of Russian literature, v. 2, p. 41-6.

Recommended Reading

Wiener. Anthology of Russian literature. v. 2, p. 27-46, 55-67.

References

- Baring. Outline of Russian literature. p. 32-42.
 Brandes. Impressions of Russia. p. 222-7.
 Brückner. Literary history of Russia. p. 120-3, 148-50, 168-74.
 Hapgood. Survey of Russian literature. p. 102-12.
 Kropotkin. Russian literature. p. 60-1; Same. Kropotkin. Ideals and realities in Russian literature. p. 60-1.
 Turner. Studies in Russian literature. p. 95-154.
 Vogüé. Russian novel. p. 48-52; Same. Vogüé. Russian novelists. p. 36-43.
 Waliszewski. History of Russian literature. p. 133-53.
 Wolkonsky. Pictures of Russian history and literature. p. 175-84.

2. A dramatist and two poets.

a Aleksandr Sergyeevich Griboyedov, 1795-1829.

It was a time that was already vanishing which, at the last moment Gribœdov's dramatic lens caught: soon all these figures were to belong to history. But not one of them was imaginary: the public was attracted or repelled by the fidelity of this gallery of portraits of ancestors and contemporaries.—*A. Brückner*.

- (1) His life.
- (2) His dramas.
- (3) "Intelligence comes to grief" ("Gore ot ouma") ("Woe from wit") ("The mischief of being clever") ("The misfortune of being too clever").
- (4) His other work.

b Mikhail Yurevich Lermontov, 1814-1841.

He always remains so true to nature that his picture rises before the eye in life-colours, and yet it is imbued with a poetical atmosphere which makes one feel the freshness of these mountains, the balm of their forests and meadows, the purity of the air. And all this is written in verses wonderfully musical.—*Prince Kropotkin*.

- (1) Lermontov's life and its relation to his work.
- (2) Nature in his writings.
- (3) His prose writings.
- (4) His poetry.
- (5) Reading: Selection from "The demon."

In Wiener. Anthology of Russian literature, v. 2, p. 165-7.

c Aleksyey Vasilevich Koltsov, 1808-1842.

His poetical taste had been nurtured by the popular lays of his country. He has caught their colouring as truly as Burns did that of the Scottish minstrelsy. He is unquestionably the most national poet that Russia has produced.—*W. R. Morfill*.

- (1) Koltsov's life.
- (2) His poetry.
- (3) His portrayal of the Russian peasant.

Recommended Reading

Intelligence comes to grief. *In* Wiener. Anthology of Russian literature. v. 2, p. 93-101.

"Intelligence comes to grief" is the greatest national drama of Russia.—*Leo Wiener*.

Wiener. Anthology of Russian literature. v. 2, p. 92-101, 155-85.

References

Baring. Outline of Russian literature. p. 45-51, 101-25.

Brandes. Impressions of Russia. p. 236-43.

Brückner. Literary history of Russia. p. 157-65, 218-36.

Hapgood. Survey of Russian literature. p. 124-38, 142-5.

- Kropotkin. Russian literature. p. 50-9, 196-200; Same. Kropotkin. Ideals and realities in Russian literature. p. 50-9, 196-200.
- Pardo-Bazán. Russia: its people and its literature. p. 173-7.
- Turner. Studies in Russian literature. p. 318-63.
- Waliszewski. History of Russian literature. p. 182-7, 227-44.
- Wolkonsky. Pictures of Russian history and literature. p. 209-12.
- Contemporary Review. 23: 734-8. Apr. '74. Russian idyls (Koltsof). W. R. S. Ralston.
- Eclectic Magazine. 53: 167-76. June '61. Michael Lermontoff.
- Fortnightly Review. 6: 272-88. Sept. 15, '66. A Russian poet (Koltsof). W. R. S. Ralston.
- Fortnightly Review. 95: 1113-21. June '11. "The misfortune of being clever." Vladimir Bariatsky.
- Westminster Review. 114: 74-84. July '80. Peasant-poets of Russia (Koltsov).

IV

PUSHKIN, BYELINSKI AND HERZEN

1. Aleksandr Sergyeevich Pushkin, 1799-1837.

The uncrowned Tsar of Russian poetry.—*Gregor Alexinsky.*

The indescribable music of verse, its full sensuousness, plasticity too, with nothing blurred or indistinct, are coupled with genuine and deep feeling, sincere melancholy, and lively whims; if he lacks the passionate glow of love as of hate, yet in his creations he always achieves that balance which he so painfully missed in life.—*A. Brückner.*

- a* His ancestry, boyhood, education and life career.
- b* His banishment and its effect on his work.
- c* His choice of words and his influence on the Russian language.
- d* Byron's influence on Pushkin.
- e* His poetry, especially "Evgéni Onyégin."
- f* His dramas, especially "Boris Godunov."
- g* His novels and short stories, especially "The Captain's daughter."
- h* His fairy tales.
- i* His position in Russian literature.
- j* Reading: "The prophet."

Recommended Reading

Boris Godunov.

In Warner's Library of the world's best literature. v. 20 or 30, p. 11912-17 (extract).

Wiener. Anthology of Russian literature. v. 2, p. 143-7. (extract).

The tragedy "Boris Godunoff" has a solemn and simple stateliness; one feels all through that what is said is less than half of what is thought. The atmosphere of the unknown is around one from the start.—*Bernard Pares.*

The captain's daughter. *In* Wiener. Anthology of Russian literature. v. 2, p. 125-31. (extract).

Of Poushkin's prose writings, the most remarkable is his historical novel, "The captain's daughter," in which we have an animated narrative of the Pougatcheff rising in 1773.—*Charles Edward Turner.*

Evgéni Onyégin.

In Warner's Library of the world's best literature. v. 20 or 30, p. 11918-24 (extract).

Wiener. Anthology of Russian literature. v. 2, p. 131-3 (extract).

Many Russians consider the "Evgenié Oniegin" of Poushkin to be his best effort.—*William R. Morfill.*

The prophet. *In Wiener. Anthology of Russian literature. v. 2, p. 137.*

His noblest poem. . . . Such a poem could not have been written out of Russia nor by other than a Russian hand.—*William W. Newton.*

The snow-storm. *In Lippincott's Magazine. 91:365-74. March '13.*

"The snow-storm" seems to me to be Pushkin's greatest short story.—*Lippincott's Magazine.*

Wiener. Anthology of Russian literature. v. 2, p. 122-49.

References

Baring. Outline of Russian literature. p. 54-100.

Brandes. Impressions of Russia. p. 228-36.

Brückner. Literary history of Russia. p. 178-210.

Hapgood. Survey of Russian literature. p. 113-21.

Kropotkin. Russian literature. p. 39-50; Same. Kropotkin. Ideals and realities in Russian literature. p. 39-50.

Pardo-Bazán. Russia: its people and its literature. p. 165-73.

Turner. Studies in Russian Literature. p. 209-317.

Vogüé. The Russian novel. p. 55-86; Same. Vogüé. Russian novelists. p. 44-50.

Waliszewski. History of Russian literature. p. 154-79.

Warner's Library of the world's best literature. v. 20 or 30, p. 11904-11.

Wolkonsky. Pictures of Russian history and Russian literature. p. 184-203.

Cosmopolitan. 28:307-14. Jan. '00. Pushkin and his work. Zenaïde Ragozin.

Lippincott's Magazine. 91:357-65. March '13. Pushkin and the new era.

Living Age. 33:454-7. June 5, '52. Alexander Pouchkine.

Westminster Review. 114:69-74. July '80. Peasant-poets of Russia.

2. Byelinski and Herzen.

a Vissarion Grigorevich Byelinski (Bielinski), 1810-1848.

The real creator of Russian literary and journalistic criticism.—*A. Brückner*.

(1) His life.

(2) Byelinski as a critic.

(3) His influence on Russian authors.

b Alexander Herzen (Gertsen), 1812-1870.

He is as a spirit, among the Russians of this century, what the year 1848 is among the years of the century. He is the year 1848 in human form, an incarnation of all the ideas which that year came to the front and of all the noble struggles for liberty which were then set in motion.—*Georg Brandes*.

(1) His life.

(2) His writings.

(3) His influence.

Recommended Reading

Byelinski. The natural school. *In* Wiener. Anthology of Russian literature. p. 206-16.

Herzen. Slavophiles and Panslavism. *In* Wiener. Anthology of Russian literature. v. 2, p. 237-42.

References

Baring. Outline of Russian literature. p. 150-3.

Brandes. Impressions of Russia. p. 555-62.

Brückner. Literary history of Russia. p. 274-83, 299-308, 312-16.

Hagood. Survey of Russian literature. p. 139-41.

Kropotkin. Russian literature. p. 271-5, 288-90; Same. Kropotkin.

Ideals and realities in Russian literature. p. 271-5, 288-90.

Pardo-Bazán. Russia: its people and its literature. p. 132-40.

Waliszewski. History of Russian literature. p. 197-203, 301-9.

V

NIKOLAY VASILEVICH GOGOL, 1809-1852

The delineation of Gogol's character is constantly marked by a rare fidelity to human nature. . . . They are actual types of common life, sketched with a keen knowledge of the sphere in which they move, and in their every word and act we are made to feel that they are kin with ourselves. Most of them seem to be old acquaintances whom we have come across more than once.—Charles Edward Turner.

The truthfulness of Gogol to reality is almost ethnographical, without ever ceasing to be poetical. All the superstitions of a village life on Christmas eve or during a midnight night, when the mischievous spirits and goblins get free till the cock crows, are brought before the reader, and at the same time we have all the wittiness which is inborn in the Little Russian.—Prince Kropotkin.

1. Gogol the man and literary craftsman.
 - a His education and life career.
 - b Influence of his early surroundings on his work.
 - c His friendship with Pushkin.
 - d His career as a university lecturer.
 - e His nature descriptions.
 - f His style.
 - g His place in Russian literature.
2. Gogol's writings.
 - a "Evenings at the farm," with reading: The Dnieper. *In Dupuy. Great masters of Russian literature. p. 15-18.*
Wiener. Anthology of Russian literature, v. 2, p. 187-8.
 - b "Tavas Bulba," with readings.
 - c "Dead souls."
 - d "The revizor" ("The inspector general").
 - e His other work.

Recommended Reading

The cloak. *In Lippincott's Magazine. 92: 249-62. Aug '13.*

His genius was essentially realistic and satiric. It expressed itself best in a short story, "The overcoat."—G. R. Noyes.

Dead souls. *In* Wiener. Anthology of Russian literature. v. 2, p. 199-205 (extract).

Its effect has never ceased increasing as a personification of the Russia of modern times. It has for forty years been the foundation of the wit of the entire nation. Every joke has passed into a proverb and the sayings of its characters have become household words.—*E. M. de Vogüé.*

Nobody except Gogol has given us the ordinary cheerful Russian man in the street, with his crying faults, his abstractive good qualities, and his overflowing good human nature . . . Anyone who reads Gogol's early stories, even "Dead souls" will understand the inexplicable fascination hidden in a country which seems at first-sight so devoid of outward and superficial attraction, in a people whose defects are so obvious and unconcealed.—*Maurice Baring.*

Evenings at the farm: A may evening. *In* Cosmopolitan. 3: 186-8. May '87.

Every one of these stories smells of the south Russian soil, and is overflowing with sunshine, good-humor, and a mellow charm. . . . The sunshine and laughter of the south of Russia rise before us from every page of these stories of Gogol's.—*Maurice Baring.*

The revizor (The inspector-general).

In Warner, Library of the world's best literature. v. II or 16, p. 6461-66 (extract).

Wiener. Anthology of Russian literature. v. 2, p. 188-99 (extract).

Revizor exhibits clearly the double nature of the author—his genius for moral satire and his genius for pure fun. From the moral point of view, it is a terrible indictment against the most corrupt bureaucracy of modern times; from the comic point of view, it is an uproarious farce.—*William Lyon Phelps.*

Tavas Bulba. *In* Dupuy. Great masters of Russian literature. p. 363-82 (extract).

The most Homeric romance in Russian literature . . . to day in the world's fiction it holds an unassailable place in the front rank. . . . In this story the old Cossacks, centuries dead, have a genuine resurrection of the body. They appear before us in all their amazing vitality, their love of fighting, of eating and drinking, their intense patriotism, and their blazing devotion to their religious faith. Never was a book more plainly inspired by passion for race and native land. It is one tremendous shout of joy. These Cossacks are the veritable children of the steppes and their vast passions, their Homeric laughter, their absolute recklessness in battle, are simply an expression of the boundless range of the mighty landscape.—*William Lyon Phelps.*

References

- Baring. Landmarks in Russian literature. p. 39-76.
- Baring. Outline of Russian literature. p. 126-41.
- Brandes. Impressions of Russia. p. 244-50.
- Brückner. Literary history of Russia. p. 244-66.
- Dupuy. Great masters of Russian literature. p. 5-115, 339-82.
- Hapgood. Survey of Russian literature. p. 146-59.
- Kropotkin. Russian literature. p. 67-86; Same. Kropotkin. Ideals and realities in Russian literature. p. 67-86.
- Pardo-Bazán. Russia; its people and its literature. p. 178-208.
- Phelps. Essays on Russian novelists. p. 35-61.
- Turner. Studies in Russian literature. p. 155-208.
- Vogüé. Russian novel. p. 87-142; Same. Vogüé. Russian novelists. p. 56-87.
- Waliszewsky. History of Russian literature. p. 246-65.
- Warner. Library of the world's best literature. v. 11 or 16, p. 6455-61.
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- Current Literature. 47: 164-5. Aug. '09. Gogol's centenary festival in Moscow.
- Lippincott's Magazine. 92: 242-9. Aug. '13. Gogol, the first Russian realist.
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- Nation. 101: 592-4. Nov. 18, '15. A precursor of modern realists in Russia. G. R. Noyes.

VI

IVAN SERGYEEVICH TURGENEV, 1818-1883

Someone has said that a tale by Turgenieff is the most beautiful thing that art has given since antiquity, and this is the truth.—*George Moore*.

It is safe to say that his novels tell more about human nature in less space than any other novels in the world. . . . Henry James said of him that he was particularly a favorite with people of cultivated taste, and that nothing cultivated the taste better than reading him. . . . To read him is not only to be mentally stimulated, it is to be purified and ennobled. . . . The works of the man who is perhaps the greatest novelist in history are in harmony with what we recognize as the deepest and most eternal truth, both in life and in our own hearts.—*William Lyon Phelps*.

1. Turgenev the man.
 - a His early life and education.
 - b His life abroad and later life.
 - c His relations with the Viardots.
 - d The relations of Tolstoy and Turgenev.
 - e His interest in politics and social order and his love for Russia.
 - f His temperament.
2. Turgenev the artist.
 - a His mastery of the Russian language.
 - b His love for and his depiction of nature.
 - c The political and social bearing of his work.
 - d The drawing of his characters from life.
 - e His women.
 - f His love scenes.
 - g His poems.
 - h His place in Russian literature.

VII

IVAN SERGYEEVICH TURGENEV, 1818-1883 (*Continued*)

1. Turgenev the novelist.
 - a "Annals of a sportsman" ("Sketches of a hunter").
 - b "Fathers and sons" ("Fathers and children").
 - c "Smoke."
 - d "Rudin."
 - e Reading: Selection from "Fathers and sons."
In Wiener. Anthology of Russian literature, v. 2, p. 282-95.
2. Turgenev the novelist (continued).
 - a "Liza" ("A nest of noblemen") ("A house of gentlefolk").
 - b "On the eve."
 - c "Virgin soil."
 - d His other works.

Recommended Reading

The brigadier. *In Outlook.* 88: 226-38. Ja. 25, '08.

The district doctor.

In Warner. Library of the world's best literature. v. 25 or 37, p. 15082-90.

Lippincott's Magazine. 91: 239-46. Feb. '13.

"A characteristic specimen of Turgenev's story telling."

Fathers and sons.

In Warner. Library of the world's best literature. v. 25 or 37, p. 15063-76 (extract).

Wiener. Anthology of Russian literature. v. 2, p. 282-95 (extract).

The greatness of this book . . . consists in the fact that it faithfully portrays not merely the Russian character, nor the nineteenth century, but the very depths of the human heart as it has manifested itself in all ages and among all nations.—*William Lyon Phelps.*

Liza (A nest of noblemen). *In Warner. Library of the world's best literature. v. 25 or 37, p. 15076-81 (extract).*

"A house of gentlefolk ["A nobleman's nest"] is, with the possible exception of "Fathers and children," Turgenev's masterpiece. I know of no novel which gives a richer return for repeated readings.—*William Lyon Phelps.*

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 Kropotkin. Russian literature. p. 89-109; Same. Kropotkin. Ideals and realities in Russian literature. p. 89-109.
 Pardo-Bazán. Russia: its people and its literature. p. 209-33.
 Phelps. Essays on Russian novelists. p. 69-129.
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 Atlantic. 53:42-55. Jan. '84. Ivan Turgénieff. Henry James.
 Atlantic. 60:206-9. Aug. '87. Spell of the Russian writers. Harriet Waters Preston.
 Atlantic. 100:862-3. Dec. '07. Turgénieff anew.
 Century. 88:424-8. July '14; Same. Fortnightly Review. 102:311-19. Aug. '14. Reminiscences of Tolstoy. Ilyá Tolstoy.
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 Fortnightly Review. 93:1071-81. June '10. Turgeneff. Francis Gribble.
 Fortnightly Review. 93:1082-9. June '10. Tourgeneff and the life-illusion. Richard H. P. Curle.
 Lamp. 28:63-4. Feb. '04. Preface to Turgénieff by Henry James.
 Lippincott's Magazine. 72:481-8. Oct. '03. Avowals. George Moore.
 Lippincott's Magazine. 91:233-8. Feb. '13. Turgenev the emancipator.
 Living Age. 150:692-703. Sept. 10, '81. Sketches and reminiscences. Ivan Tourgenieff.

- Living Age. 257:214-20. Ap. 25, '08. Concerning Tourguéneff.
Anne Thackeray Ritchie.
- Nation. 41:346-7. Oct. 22, '85. Annals of a sportsman. Review.
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Hamilton W. Mabie.
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VIII

LEO NIKOLAEVICH TOLSTOY, 1828-1910

TOLSTOY THE MAN

To-day the works of Tolstoi are translated into forty-five languages.—William Lyon Phelps.

A stranger, who would understand Russia of the nineteenth century, must read Tolstoi; and whoever would undertake to write a history of that country would utterly fail in his task if he neglected to consult this exhaustless repository of national life.—E. M. de Vogüé.

Tolstoi . . . displays for our wonder the processional quality of the epic. His vast simplicity, his monumental intuition of life's essence, his large touch, his stern disregard of useless traits and superfluous character, rank him with the early masters of the world. But if he practice the art of Homer, he has illuminated that art with brilliant flashes of insight and comprehension. Human emotion has no secrets from him, and if in his supremacy he be called an epic, in his sympathy he is a modern of our latest age. He creates live men and women as easily as we cast a shadow before us. But his men and women are not shadows; they are not even portraits; they are fashioned of blood and bone, and once they are created, they seem to move and speak of their own volition. If we saw them in the street we should recognize them; if we heard them speak, their voices would be familiar; we know them, body, mind and soul.—Charles Whibley.

1. Tolstoy's life.
 - a Early life and education.
 - b Career as a soldier and its results.
 - c Marriage and family life.
 - d Countess Tolstoy.
 - e Life at Yasnaya Poliana.
 - f Later life.
 - g Why he left his home.
2. Tolstoy the educator, reformer and philosopher.
 - a Tolstoy as an educator.
 - b As an agriculturist.
 - c His relations with the peasantry.

- d* His theory of property and his renunciation of property.
- e* His social ideas.
- f* His precept and example.
- g* Tolstoy as the exponent of Nihilism.
- h* His philosophy.
- i* His relation to the church and his excommunication.

IX

LEO NIKOLAEVICH TOLSTOY, 1828-1910 (*Continued*)

TOLSTOY THE AUTHOR

1. Tolstoy the literary artist.
 - a His observation and memory.
 - b His habit of introspection and its effect on the study of other minds.
 - c His characteristics as a writer.
 - d His style.
 - e Censorship of his writings.
 - f His influence in Russia and elsewhere.
 - g His reputation as a man of letters and his place in world literature.
2. Tolstoy as seen in his writings.
 - a "Childhood, boyhood and youth."
 - b "What is art," and his theory of art.
 - c His religion and interpretation of Christian teaching as seen in "My religion," "My confession," and other writings.
 - d His doctrine of non-resistance as seen in his works.
 - e His dramas.
 - f His writings other than fiction.

X

LEO NIKOLAEVICH TOLSTOY, 1828-1910 (*Continued*)

TOLSTOY THE NOVELIST AND SHORT STORY WRITER

1. Tolstoy's two greatest novels.
 - a "Anna Karenina."
 - b "War and peace."
 - c Reading: A selection from "War and peace."
In Wiener. Anthology of Russian literature, p. 401.
2. His lesser novels and short stories.
 - a "The Cossacks."
 - b "The Resurrection."
 - c "The Kreutzer sonata."
 - d His other novels.
 - e His short stories.

Recommended Reading

Anna Karenina. *In Warner. Library of the world's best literature. v. 25 or 37, p. 14994-15015 (extract).*

Tolstoi's genius reached its climax in "Anna Karenina." . . . It is surely the most powerful novel written by any man of our time. . . . I believe that the average man can learn more about life by reading "Anna Karenina" than he can by his own observation and experience. . . . As a study of sin the moral force of the story is tremendous. In the end the words of Paul come irresistably into the mind; "To be carnally minded is death: to be spiritually minded is life and peace."—*William Lyon Phelps.*

The death of Ivan Ilyitch. *In Tolstoy. Master and man.*

The greatest study of death ever made.—*Benjamin de Casseres.*

The best and most original of his short stories.—*Gershon Katz.*

How much land is required for a man. *In Tolstoy. Master and man.*

"Wonderfully artistic."

Master and man. *In Tolstoy. Master and man.*

A masterpiece.

War and peace. *In* Warner. Library of the world's best literature. v. 25 or 37, p. 15015-30.

"War and peace" is less a novel than a vast panorama of Russian life during the Napoleonic invasion. It is as prodigious as Russia itself, and at times almost as devoid of unity and progression as the steppes. . . . The thesis of the story is the very antithesis of most histories and novels; that the figures which shine in the forefront are the splendidly decorated puppets of the vast, inchoate power of the peoples behind them; that these leaders who wear stars and give orders are borne onward or beaten down by forces which they cannot control; that both generals and armies are the creatures of an inscrutable fate. The hero of this wonderful prose epic is the Russian people rising in response to a mysterious instinct for sacrifice. And yet what superb descriptive passages, what convincing and masterly portraits, sustain and reward the interest of the reader as he floats through Russia on the bosom of a stream as vast as the Volga and touching as many kinds of life.—*Hamilton W. Mabie.*

Where love is there God is also. *In* Outlook. 88: 746-53. March 28, '08.

In "Master and man," "The death of Ivan Ilyitch," "The horse's story," "Where love is," to select a few representative tales, one feels the spells of a commanding personality which shrinks from no circumstance of life, from no type of character, from no form of experience; which is passionately sympathetic and relentlessly impartial; which neither spares nor judges, but sees with an artist's brain and dramatizes with an artist's deep and tender skill.—*Hamilton W. Mabie.*

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 Dupuy. Great masters of Russian literature. p. 215-338, 414-22.
 Hapgood. Survey of Russian literature. p. 250-63.
 Kropotkin. Russian literature. p. 109-48, 295-99; Same. Ideals and realities in Russian literature. p. 109-48, 295-99.
 Pardo-Bazán. Russia: its people and its literature. p. 255-74.
 Phelps. Essays on Russian novelists. p. 170-214.
 Vogüé. The Russian novel. p. 271-332; Same. Vogüé. Russian novelists. p. 209-69.
 Waliszewski. History of Russian literature. p. 360-99.
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- Forum. 45:142-50. Feb. '11. Message of Tolstoy. Archibald Henderson.
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- Independent. 59:915-7. Oct. 19, '05. Count Tolstoy the prophet. William T. Stead.
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XI

FEODOR MIKHAYLOVICH DOSTOEVSKI, 1821-1881

As long as metaphysical questions—questions of good and evil or of the darkest side of the human spirit—are raised, so long will Dostoévsky be read. He is one of the few in the world's literature who can never be forgotten: he leaves behind him the profoundest impressions, which can never be effaced, and he stirs the innermost fibres of our spirit. What most enthalls us in him is his fervent love, his respect for man as man, whom he finds even in the criminal, the drunkard, and the prostitute. What writer has created more charming, innocent or unhappy children? . . . Perhaps there are in the world's literature figures of greater talent or, rather, mere repute; a warmer more feeling heart there certainly never was. Not in "Faust," but rather in "Crime and punishment," does "the whole woe of mankind" take hold of us.—A. Brückner.

1. Dostoevski the man.
 - a His life career.
 - b His poverty.
 - c His exile in Siberia and its effect on his work.
 - d Effect of disease on his life and work.
 - e His relation to the social agitation of his time.
2. Dostoevski the writer.
 - a His realism.
 - b Types portrayed in his novels.
 - c His style.
 - d His psychological knowledge of life.
 - e His place in Russian literature.

XII

DOSTOEVSKI THE NOVELIST

1. His novels.
 - a "Poor folks."
 - b "Letters from a dead house."
 - c "The idiot."
 - d "The possessed."
2. His novels (continued).
 - a "Crime and punishment."
 - b "The brothers Kavamazov."
 - c His other work.

Recommended Reading

Crime and punishment.

In Warner. Library of the world's best literature. v. 8 or 12, p. 4799-805 (extract).

Wiener. Anthology of Russian literature. v. 2, p. 323-39 (extract).

The portrayal of character is wonderful, and the interest of the book is almost too poignantly intense. Had Dostoevsky never written anything else, his place among the greatest masters of fiction would be secure.—*Living Age*.

Poor folk. *In* Warner. Library of the world's best literature. v. 8 or 12, p. 4787-99 (extract).

When you have read the last page you feel that you know the two characters as perfectly as if you had lived with them for years; moreover, the author has not told us a thousandth part of what we know of them, his mere indications are such revelations.—*E. M. de Vogüé*.

The tree and the wedding. *In* Lippincott's Magazine. 92: 131-7. July '13.

His tender heart felt for every child, as witness the penetrating anecdotal sketch "The tree and the wedding."—*Lippincott's Magazine*.

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- Living Age. 289:436-8. May 13, '16. Dostoevski. Thomas Seccombe.
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XIII

RECENT POETRY, DRAMA, SATIRE AND FICTION

1. Poetry, drama and satire.

a Nikolay Aleksyeevich Nekrasov, 1821-1877.

He is essentially the poet of the people; . . . he feels with them, and their beliefs, hopes and griefs are his own.—*Charles Edward Turner.*

- (1) His life.
- (2) His poems.
- (3) Lyric poets other than Nekrasov.

b Aleksandr Nikolaevich Ostrovski, 1823-1886.

Every likeness he draws has been carefully elaborated feature by feature, every character he introduces is a study from life; and the result is that, according to the universal testimony of his countrymen, his plays are thoroughly faithful transcripts of the Russian domestic life of the present day.—*Edinburgh Review.*

- (1) His life.
- (2) His dramas.
- (3) His influence on the Russian stage.
- (4) Modern Russian drama.

c Mikhail Evgrafovich Saltykov (Nikolay Evgrafovich Shchedrin, pseud.), 1826-1889.

The most spiteful of all writers that ever lived, one of the greatest satirists of all time, at the same time a literary genius of the first rank, is the Russian Swift, Michael Saltykov.—*A. Brückner.*

- (1) His life.
- (2) His writings.

Recommended Reading

The story of a lost conscience. M. Saltykov. *In Current Literature.* 40: 340-2. March '06.

Wiener. *Anthology of Russian literature.* v. 2, p. 348-61, 369-85.

References

- Baring. Outline of Russian literature. p. 184-9, 226-42.
 Brückner. Literary history of Russia. p. 454-524.
 Hapgood. Survey of Russian literature. p. 182-204, 238.
 Kropotkin. Russian literature. p. 170-6, 191-5, 202-14, 282-5;
 Same. Kropotkin. Ideals and realities in Russian Literature.
 p. 170-6, 191-5, 202-14, 282-5.
 Turner. Studies in Russian literature. p. 364-89.
 Waliszewski. History of Russian literature. p. 271-8, 309-19,
 323-9.
 Contemporary Review. 27: 746-63. April '76; Same. Living Age.
 129: 429-38. May 13, '76. Russian idylls. (Nekrasof). W. R. S.
 Ralston.
 Edinburgh Review. 128: 158-90. July '68. Modern Russian drama.
 Fortnightly Review. 36: 499-512. Oct. '81. Nicholas Alexeivitch
 Nekrasoff. Charles Edward Turner.
 Quarterly Review. 117: 21-42. July '12. The Russian stage.

2. Fiction.

a Ivan Aleksandrovich Goucharov, 1812-1891.

Goucharoff occupies in Russian literature the next place after Turgueneff and Tolstoy.—*Prince Kropotkin*.

(1) His great novel "Oblomov."

(2) His other work.

b Mikhail Artzybashev, 1878-

The writings of Artzybashev reveal him as a powerful but a very limited writer whose main emotional resource lies in dilating upon the human misery of disease and the exaggerated terror of death.—*Alfred Kultner*.

(1) His writings.

(2) His masterpiece, "Sanine."

c Dmitri Sergyeevich Merezhkovski, 1865-

His chief interest lies in the illustration of the struggle of two worlds, the pagan and the Christian. This idea runs through all his critical essays . . . and through his trilogy of novels.—*Leo Wiener*.

- (1) His essays.
- (2) His novels.
- (3) His other work.

Recommended Reading

Wiener. Anthology of Russian literature. v. 2, p. 264-70, 483-93.

References

- Baring. Outline of Russian literature. p. 176-9.
 Brückner. Literary history of Russia. p. 357-63.
 Hapgood. Survey of Russian literature. p. 161-3.
 Kropotkin. Russian literature. p. 151-62; Same. Kropotkin. Ideals and realities in Russian literature. p. 151-62.
 Pardo-Bazán. Russia: its people and its literature. p. 233-6.
 Persky. Contemporary Russian novelists. p. 246-73, 290-3.
 Phelps. Essays on Russian novelists. p. 248-61.
 Waliszewski. History of Russian literature. p. 265-70.
 Warner. Library of the world's best literature. v. 11 or 16, p. 6533-5.
- Bookman. 41:135-8. April '15. Russia's latest novelist (Artzibashef). Cleveland Palmer.
 Bookman. 41:358. June '15. Artzibashef's beginning.
 Contemporary Review. 82:258-70. Aug. '02. Dmitri Merejkovski. Katharine Wylde.
 Contemporary Review. 92:797-800. Dec. '07. Mereshkovsky on materialism. S. C. de Soissons.
 Current Literature. 45:178. Aug. '08. Literary Russia running amuck. (Artzybashev.)
 Current Literature. 47:424-6. Oct. '09. Russia's new substitute for the superman (Artzybashev).
 Current Opinion. 57:426-7. Dec. '14. Russia's most sinister novelist (Artzybashev).
 Current Opinion. 59:48. July '15. Artzibashef, the apostle of Stirneian anarchism.
 Dial. 61:103-4. Aug. 15, '16. New translation of Russian fiction (Goucharov's "Oblomov"). Winifred Smith.
 Independent. 61:1147-51. Nov. 15, '06. A Russian mystic novelist (Merijkowski). Edwin E. Slosson.
 Living Age. 284:635. March 6, '15. Russian novelists. (Artzybashev).
 Nation. 45:188. Sept. 8, '87. Russian realistic novelists (Goucharov).
 Nation. 103:105-6. Aug. 3, '16. Goucharov. G. R. Noyes.
 New Republic. 1:27-8. Jan. 30, '15. Sanine, by Artzibashef.
 New Republic. 6:323-4. April 22, '16. Artzibashef. Alfred Kuttner.
 North American Review. 196:85-103. July '12. Recent Russian fiction (Artsibashef).
 Outlook. 69:419. Oct. 19, '01. Recent Russian novelist (Merejkowski).

XIV

SHORT STORY WRITERS

1. Garshin, Kuprin, Sologub and other short story writers.

a Vsevolod Mikhaylovich Garshin, 1855-1888.

Garshin was a great writer, doing pitifully wonderful things under such stress as makes us love him for his brave, losing fight against black foes within and without.—*Lippincott's Magazine*.

(1) His life.

(2) His short stories.

b Alexander Ivanovich Kuprin, 1870-

He is an exquisite story-teller, profound and touching . . . [who] paints life as it appears to him.—*Serge Persky*.

(1) His novels and stories.

c Feodor Sologub, pseud. (Feoder Teternikov).

Sologub is the first of Russian stylists. . . . He gives the sense of atmosphere with so few and so simple strokes.—*John Cournos*.

(1) His work as a writer.

d Other short story writers.

Recommended Reading

Four days. V. M. Garshin. *In Lippincott's Magazine*. 91:498-507. April '13.

An autobiographical story of singular penetration.—*Lippincott's Magazine*.

How the lizard lost its tail. V. M. Garshin.

In Wiener. Anthology of Russian literature. v. 2, p. 443-8 (with title "That which was not").

Current Opinion. 60:53-4. Jan. '16.

The old man and the hoop. F. Sologub. *In Current Opinion*. 59:198-9. Sept. '15.

The signal. V. M. Garshin. *In Current Literature*. 52:116-18. Jan. '12.

This story might have been written by Tolstoy, so simple and direct is its style, so vivid and with detail are the scenes pictured.—*Current Literature*.

White nights. Alexander Kuprin. *In Bookman*. 45:13-14. March '17.

References

Brückner. Literary history of Russia. p. 525-45.

Hagood. Survey of Russian literature. p. 264-6.

Persky. Contemporary Russian novelists. p. 274-313.

Phelps. Essays on Russian novelists. p. 278-84.

Waliszewski. History of Russian literature. p. 419-22.

Current Opinion. 59:190. Sept. '15. Feodor Sologub's short stories.

Fortnightly Review. 104:480-90. Sept. '15. Feodor Sologub. John Cournos.

Forum. 28:120-8, Sept. '99. Younger Russian writers. A. Cahan.

Lippincott's Magazine. 91:492-8. April '13. Garshin the melancholiac.

Living Age. 281:749-53. June 20, '14. Modern Russian fiction.

Nation. 98:749-50. June 25, '14. Russian fiction: recent tendencies of the younger writers. David A. Modell.

New Republic. 7:126-7. June 3, '16. The signal, and other stories, by V. M. Garshin. Review.

Quarterly Review. 217:33-6. July '12. The Russian stage (Sologub). George Calderon.

2. Korolenko and Andreev.

a Vladimir Korolenko, 1808-1842.

Korolenko never repeats. Not even a detail occurs more than once. . . . Each character is shown in full relief, each picture is absolutely finished. This wholeness, this finish, is a precious quality, very rare in our time. . . . It is through psychology that Korolenko depicts men and their mentalities.—*Serge Persky*.

(1) His life.

(2) Nature in his writings.

(3) His psychology.

(4) His work.

(5) Reading: "The old bell-ringer."

b Leonid Nikolaevich Andreev, 1871-

The aim of Andreev, like that of all prominent Russian novelists, is to study the secret of secrets, the human heart.—*William Lyon Phelps*.

- (1) His life.
- (2) His characters.
- (3) His style.
- (4) His stories and novels.
- (5) His dramas.

Recommended Reading

The burglar. Leonid Andreev. *In Current Literature*. 39:109-11. July '05.

Easter eve. Vladimir Korolenko. *In Bookman*. 21:27-30. March '05.

Last ray. Vladimir Korolenko. *In Living Age*. 248:618-22. March 10, '06.

Lazarus. Leonid Andreev. *Current Literature*. 42:577-84. May '07.

The old bell ringer. Vladimir Korolenko.

In Wiener. Anthology of Russian literature. v. 2, p. 437-43. Lippincott's Magazine. 91:624-8. May '10.

A prose poem of harmonious diction and fine human feeling.—*Lippincott's Magazine*.

Silence. Leonid Andreev. *In Lippincott's Magazine*. 90:241-51. Aug. '12.

Sin is hardness, that is the moral of the powerful and beautiful story, "Silence."—*Living Age*.

A story which will never be finished. Leonid Andreev. *In Independent*. 65:1031-4. Nov. 5, '08.

The last cry in mysticism is Andreyev's "A story which will never be finished."—*Lippincott's Magazine*.

Shades. Vladimir Korolenko. *In Current Literature*. 43:577-84. Nov. '07.

"He has written nothing more universal in its appeal than the following stupendous narrative."—*Current Literature*.

References

Brückner. Literary history of Russia. p. 529-30, 542.

Kropotkin. Russian literature. p. 302-3.

Persky. Contemporary Russian novelists. p. 76-107, 199-245.

Phelps. Essays on Russian novelists. p. 262-77.

Waliszewski. History of Russian literature. p. 422-5.

- Bookman. 21:24-6. March '05. Korolenko, apostle of pity. Christian Brinton.
- Bookman. 45:56-9. March '17. Russia in arms: war literature (Andreyev). Abraham Yarmolinsky.
- Current Literature. 40:312. March '06. Andreyev's revolutionary drama, "To the stars."
- Current Literature. 44:401-4. April '08. A Russian poet's conception of Judas Iscariot (Andreev).
- Current Literature. 45:282-6. Sept. '08. Andreyev: A new potent in Russian literature.
- Eclectic Magazine. 146:219-24. March '06. Vladimir Korolenko. G. H. Perris.
- Forum. 28:124-6. Sept. '99. Younger Russian writers (Korolenko). A. Cahan.
- Independent. 58:1043-6. May 11, '05. Russian literature and the war (Andreyev). Sophie Witte.
- Independent. 67:242-5. July 29, '09. Leonid Andrejev. Ivan Loroetsky.
- Lippincott's Magazine. 90:235-40. Aug. '12. Leonid Andreyev, apostle of the terrible.
- Lippincott's Magazine. 91:619-24. May '10. Korolenko the exile.
- Living Age. 258:786-92. Sept. '06. A Russian mystery play ("The life of man," by Leonid Andreev). Maurice Baring.
- Living Age. 268:434-7. Feb. 18, '11. A novelist of nerves (Andreyev).
- North American Review. 194:882-7. Dec. '11. Andreyev's "Anathema" and the Faust legend. O. R. Howard Thomson.
- Outlook. 105:64-5. Sept. 13, '13. Birthday celebration of a Russian author (Korolenko).
- Outlook. 105:513-4. Nov. 8, '13. Friend of the oppressed (Korolenko).

XV

ANTON PAVLOVICH CHEKHOV (TCHEKHOFF), 1860-1904

The writer who gives the most faithful picture of the general atmosphere of the period which preceded the Russo-Japanese war is Anton Tchekhoff.—Maurice Baring.

To win the attention of the educated Russian, it is absolutely necessary that the author should have the gift of making things seem real. Chekhoff possesses this gift in a marvelous degree. . . . A few simple words sketch off the character so that it lives and moves before the reader; and, above all, almost every sentence exposes to view some interesting nook of the human soul. But all these results are achieved in a most casual way. The author enjoys his gossip too intensely to be aware of his own cleverness.—Abraham Cahan.

1. Chekhov the man and dramatist.
 - a His life.
 - b His dramas.
 - c "The cherry garden."
 - d "The sea gull."
2. Chekhov the story-teller.
 - a His study of life and what he portrays.
 - b His art.
 - c His short stories.
 - d His novels.

Recommended Reading

The cherry orchard. *In* Tchekhov. Plays; second series.

It tells in four pictures the whole story of the aristocratic landed proprietor class in Russia. . . . The most characteristic of his plays.—*Maurice Baring.*

The darling and other stories.

In exile.

In Fortnightly Review. 80: 529-35. Sept. '03.

Lippincott's Magazine. 90: 370-8. Sept. '12.

It exhibits all his mature characteristics.—Lippincott's Magazine.

In the court room. *In* Wiener. Anthology of Russian literature. v. 2, p. 460-7.

References

- Baring. Landmarks of Russian literature. p. 263-99.
- Brückner. Literary history of Russia. p. 533-9.
- Persky. Contemporary Russian novelists. p. 40-75.
- Phelps. Essays on Russian novelists. p. 234-47.
- Kropotkin. Russian literature. p. 308-17; Same. Kropotkin. Ideals and realists in Russian literature. p. 308-17.
- Waliszewski. History of Russian literature. p. 426-33.
- Bookman. 16: 332-3. Dec. '02. Mantle of Tolstoy. Abraham Cahan.
- Critic. 45: 318-20. Oct. '04. Anton Chekhov. Christian Brinton.
- Forum. 28: 121-4. Sept. '99. Younger Russian writers. A. Cahan.
- Fortnightly Review. 78: 103-13. July '02; Same. Living Age. 234: 720-32. Sept. '02.
- Harper's Weekly. 58: 22-3. Dec. 27, '13. Tchekhov's plays. Neith Boyce.
- Independent. 59: 299-304. Aug. 10, '05. Personal recollections of Anton Pavlovitch Chekhov. Maxim Gorky.
- Lippincott's Magazine. 90: 363-70. Sept. '12. Chekhov, recorder of lost illusions.
- Nation. 95: 492. Nov. 21, '12. Plays by Anton Tchekhoff. Review.
- Nation. 102: 419. April 13, '16. Studies of Russian life. J. Ranken Towse.
- New Republic. 3: 207. June 26, '15. "Cherry orchard." Gertrude Besse King.
- New Republic. 7: 175. June 17, '16. "The sea gull."
- New Republic. 7: 256-8. July 8, '16. Tchekov's realism. Gertrude Besse King.
- North American Review. 204: 282-91. Aug. '16. Tchekhov and the spirit of the East. Helen McAfee.
- Quarterly Review. 217: 27-9. July '12. Russian stage. George Calderon.

XVI

MAXIM GORKY, PSEUD. (ALEXEI MAXIMOVICH PYESHKOFF), 1868-

He is, above all others, the poet of the "barefoot brigade," of the vagabonds who eternally wander from one end of Russia to the other. . . . Gorky lovingly gives them a familiar setting, painted with bold strokes, of plains and mountains which border in the distance the glaucous stretch of the sea. The sea! with what fervor does Gorky depict the anger and peace of the sea.—Serge Persky.

His method is simple. In a few bold strokes he brings before us a corner of the country, a sea-beach, a quay, a shop, a street; then a man and a woman, two men, some simple incident, and the men and women go out as quietly as they had come in. But meanwhile a strange temperament has expressed itself in a few words, some disconcerting action, a significant silence; and what we have felt is just what is deepest, most unconscious in that nature to which speech is so difficult . . . and action a kind of despairing start away from the logic of things.—Arthur Symons.

1. Gorky the man and literary artist.
 - a His life career.
 - b His visit to America.
 - c His romanticism.
 - d His analysis of human feeling.
 - e His nature descriptions.
 - f His pessimism.
 - g His success.
2. Gorky the story-teller and dramatist.
 - a His types, especially his vagabonds.
 - b His short stories.
 - c His novels.
 - d His dramas, especially "The night's lodging."

Recommended Reading

Comrades.

In Craftsman. 11: 288-93. Dec. '06.

Lippincott's Magazine. 91: 103-15. Jan. '13.

"Konovalov," "The Orlov couple," "The steppe," "Malva,"

"Comrades" and "Twenty-six and one" stand almost alone, even in Russian literature, for vigor of characterization and an always beseeching natural beauty.—*Christian Brinton*.

In the steppe; story of a tramp. *In Wiener*. Anthology of Russian literature. v. 2, p. 468-82.

Gorky draws his vagabonds with a realism that surpasses all previous attempts in that field . . . not less characteristic are his pictures of southern scenes, of the steppe, the sea, and the noisy quay.—*Leo Wiener*.

Tchelkache (Chelkash).

In Gorky. Twenty-six men and a girl and other stories.

Fortnightly Review. 76: 1083-110. Dec. '01.

Living Age. 232: 202-22. Jan. 25, '02.

It sounds that universal note able to draw together men of all races, brothers of every class and of every clime.—*Katharine Wylde*.

Twenty-six men and a girl. *In Gorky*. Twenty-six men and a girl and other stories.

"One of Gorky's greatest stories."

References

Brückner. Literary history of Russia. p. 538-41.

Hagood. Survey of Russian literature. p. 268-72.

Kropotkin. Russian literature. p. 249-60; Same. Kropotkin. Ideals and realities in Russian literature. p. 249-60.

Persky. Contemporary Russian novelists. p. 142-98.

Phelps. Essays on Russian novelists. p. 215-33.

Bookman. 13:51-3. March '01. Russia's tramp novelist. Arthur Hornblow.

Bookman. 16: 328-32. Dec. '02; Same. Bookman. 32:541-43. Jan. '11. Mantle of Tolstoy. Abraham Cahan.

Contemporary Review. 80: 845-55. Dec. '01; Same. Living Age. 232: 193-201. Jan. 25, '02. Maxime Gorky. Charles de Soissons.

Contemporary Review. 81: 238-61. Feb. '02. Art and ethics of Maxim Gorky. E. J. Dillon.

Craftsman. 8: 2-13. April '05. Maxim Gorky, the author exile.

Craftsman. 11: 148-55. Nov. '06. With Maxim Gorky in the Adirondacks. John Spargo.

Critic. 39: 45-7. July '01. Maxime Gorky. Christian Brinton.

Critic. 46: 318-21. April '05. Gorky: Hamlet awakened. Benjamin de Casseres.

Current Literature. 32: 31-2. Jan. '02. Poet of vagabonds.

Current Literature. 39: 668-9. Dec. '05. Gorky's pessimistic social drama, "The children of the seen."

- Current Literature. 40:488-91. May '06. Stormy career of Maxim Gorky.
- Current Literature. 40:614. June '06. Gorky and the new Russian literature.
- Current Literature. 42:548-9. May '07. Gorky's new drama of the revolution ("The enemies").
- Everybody's Magazine. 12:464-7. April '05. Maxim Gorky. Christian Brinton.
- Fortnightly Review. 81:60-8. Jan. '04. The bossiak and Russia's social unrest. Alexander Kinloch.
- Fortnightly Review. 83:608-21. April '05. Maxim Gorky and the Russian revolt.
- Forum. 55:441-53. April '16. Gorky and the new Russia. Rose Strunsky.
- Independent. 53:2213-15. Sept. 19, '01. Gorky the new Russian novelist. J. W. Clarkson.
- Independent. 57:1378-81. Dec. 15, '04. Maxim Gorky. Prince Peter Kropotkin.
- Lippincott's Magazine. 91:97-103. Jan. '13. Gorky, the bitter.
- Nation. 77:480-1. Dec. 17, '03. Maxim Gorki on the boards. A. A. Jack.
- Nation. 85:488-90. Nov. 28, '07. Turgenieff and the moderns. S. Strunsky.
- New England Magazine, n.s. 32:399-414. June '05. Maxim Gorky; tramp, story teller and adventurer. George Willis Cooke.
- New Republic. 7:24. May 6, '16. Gorky's childhood. Edith Bovir.
- North American Review. 183:1159-70. Dec. 7, '06. Maxime Gorky. Louise Collier Willcox.
- Outlook. 82:876-8. April 21, '06. Maxim Gorky.
- Quarterly Review. 117:25-31. July '12. The Russian stage.
- Westminster Review. 160:148-56. Aug. '03. Maxim Gorky. James Burns.

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"No other non-Russian writer has shown so intimate a knowledge of Russian character or so fruitfully fallen under the influence of the charm of Russia as has our author."—*Athenaeum*.

BARING, MAURICE. Outline of Russian literature. (Home university library of modern knowledge.) Henry Holt and Co., N. Y., 1915. *50c.

"As a rapid survey, this little work would seem to perform its functions completely."—*Independent*.

BRANDES, GEORG. Impressions of Russia; translated by Samuel C. Eastman. Thomas Y. Crowell & Co., N. Y., [c. 1899]. \$1.25.

"Dr. Brandes has an established reputation as an acute literary critic."—*Samuel C. Eastman*.

BRÜCKNER, ALEXANDER. Literary history of Russia; translated by H. Havelock. (Library of literary history.) Scribner, N. Y., 1908. *\$3.50.

"Professor Brückner's original work in German has been and still is the authoritative book of western Europe on Russian literature as a whole."—*Samuel N. Harper*.

DUPUY, ERNEST. Great masters of Russian literature in the nineteenth century; translated by Nathan Haskell Dole. Scribner, N. Y. \$1.25.

A study of the works of Gogol, Turgenief and Tolstoi. N. Dupuy shows rare skill in his analysis of the great books of these three authors, and in his selection of characteristic quotations.

HAPGOOD, ISABEL F. Survey of Russian literature; with selections. Chautauqua Press, Chautauqua, N. Y., 1902. Out of print.

The book gives "exclusively the views of Russian critics upon their literature."—*Preface*.

KROPOTKIN, PRINCE PETER A. Russian literature. McClure, Phillips & Co., N. Y., 1905. Out of print. (See Kropotkin. Ideals and realities.)

KROPOTKIN, PRINCE PETER A. Ideals and realities in Russian literature. Knopf, N. Y., 1915. \$1.50.

This is the same text with the same paging as Kropotkin. Russian literature.

The book "is intended to give only a broad general idea of the subject, the chief attention being concentrated on modern literature."—*Preface*.

PARDO-BAZÁN, EMILIA. *Russia: its people and its literature*; translated by Fanny Hale Gardiner. A. C. McClurg & Co., Chicago, 1899. Out of print.

The chief interest of this text is that it covers the rise of the Russian novel and modern Russian realism.

PERSKY, SERGE. *Contemporary Russian novelists*; translated by Frederick Eismann. John W. Luce, Boston, 1913. *\$1.50.

"The principal aim of this book is to give the reader a good general knowledge of Russian literature as it is to-day. The author has subordinated purely critical material, because he wants his readers to form their own judgments and criticism for themselves."—*Preface*.

HELPS, WILLIAM LYON. *Essays on Russian novelists*. Macmillan, N. Y., 1911. *\$1.50.

"The essays combine happily biographical details and scholarly criticism, and have a personal flavor that will add to their interest for the average reader."—*A. L. A. Booklist*.

TURNER, CHARLES EDWARD. *Studies in Russian literature*. Sampson Low, Marston & Co., London, 1882. Out of print.

The book was written to make the English reader acquainted with the tendencies of modern Russian literature. It is a series of monographs on Russian writers down to Nekrasoff.

VOGÜÉ, E. M. DE. *The Russian novel*; translated by H. A. Sawyer. Knopf, N. Y., 1916. \$3.

"A critical study of incomparable delicacy" of Pushkin, Gogol, Turgeneff, Dostoyevsky and Tolstoy.

"None of us can fail to recall the effect of a work which has been one of the most powerfully influential products of literary criticism in the nineteenth century. I mean of course, the "Roman Russe" of the Viconte E. M. de Vogüé. . . . In such a rare book as "Le Roman Russe" criticism rises to its highest function and becomes a creative art."—*Edmund Gosse*.

VOGÜÉ, E. M. DE. *The Russian novelists*; translated by Jane Loring Edwards. D. Lothrop Co., Boston. [c1887]. Out of print.

This is the same original text as Vogüé. The Russian novel. The translators only are different.

WALISZEWSKI, K. History of Russian literature. Appleton, N. Y., 1900. *\$1.50.

"It is brilliant, biased, full of luminous exposition and ludicrous error. It is all that a history of literature should be and all that one should not be."—*Christian Brinton*.

WIENER, LEO. Anthology of Russian literature from the earliest period to the present time. Putnam, N. Y., 1902-03. 2 v. each *\$3.

"A work of great value for all the English-speaking lovers of Russian literature. . . . The first volume contains a rich selection from the earliest documents of Russian literature—the annals, the epic songs, the lyric folk-songs, etc., as also from the writers of the seventeenth and the eighteenth centuries. . . . The second volume contains abstracts, with short introductory notes and a full bibliography, from all the chief authors of the nineteenth century."—*Prince Kropotkin*.

WOLKOWSKY, PRINCE SERGE. Pictures of Russian history and Russian literature. (Lowell lectures.) Lamson, Wolffe & Co., Boston, 1898. Out of print.

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DOSTOEVSKI, FEODOR. Crime and punishment; with introduction by L. Irving. (Everyman's Library.) Dutton, N. Y., 1911. *40c.

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GOGOL, NIKOLAY. Dead souls; translated from the Russian, with an introduction by Stephen Graham. (Everyman's library.) Dutton, N. Y., 1915. *40c.

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- GORKY, MAXIM. Twenty-six men and a girl and other stories; translated from the Russian by Emily Jakowleff and Dora B. Montefiore, with an introduction by Edward Garnett. (Reader's library.) Stokes, N. Y., 1916. *\$1.25.
- TCHEKHOV, ANTON. See Chekhov, Anton.
- TOLSTOY, LEO N. Anna Karenina; newly translated with an introduction by Rochelle S. Townsend. (Everyman's library.) Dutton, N. Y., 1913. 2 v. each *40c.
- TOLSTOY, LEO N. Master and man, and other parables and tales; translated by C. D. S. Hogarth and C. Garnett. (Everyman's library.) Dutton, N. Y., 1910. *40c.
- TOLSTOY, LEO N. War and peace. (Everyman's library.) Dutton, N. Y. 3 v. each *40c.
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