

Review

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de Rosset (1618)¹. It might have been as well to mention this book, as it seems to show that Cervantes was quite in vogue in England at this early date, otherwise there would scarcely have been any demand for a work which is not one of its author's successes. It would perhaps have been better to call the paper 'Cervantes in English Literature.' From the musical standpoint, it is true, there was nothing important to chronicle, save, perhaps, Purcell's setting of some passages from D'Urfey's *Don Quixote*, which has little, if any, connection with Cervantes. But Cervantes in English Art is an important and fascinating theme, as was demonstrated by Mr Ashbee. From the curious title-page of Shelton's version down to Mr Strang's fine etchings there is a long series of English works of art that owe their inspiration to the great Spanish romance. But these are all minor points; and it is a thankless task to find fault—however slight—with a brilliant performance, and one that was entirely worthy of a great occasion.

H. OELSNER.

Geschichte der russischen Literatur. Von A. BRÜCKNER. Leipzig: C. F. Amelang, 1905. 8vo. 508 pp.

Professor Brückner has earned the reputation of being one of our most learned Slavonic philologists, and he has especially added to our knowledge of old Polish literature. His *History of Polish Literature*, for which he was amply equipped both by his minute knowledge of the subject and the enthusiasm he would naturally feel for it as a Pole, appeared both in German and Polish. In dealing with Russian literature, we might have had fears that the *stari, domashni spor* ('the old family quarrel'), as Pushkin called it, would perhaps distort his views. But in reality he has written in a genial and sympathetic manner of the literature of the old ancestral enemy, and we are thankful to him for it. He stands in this respect in remarkable contrast to M. Waliszewski whose book on Russian literature, published a few years ago, was characterised by a good deal of prejudice.

The early period, including the chronicles, the correspondence between Ivan IV and Kurbski, the *Domostroi* said to be by the priest Sylvester, and the work by the *diak* Kotoshikhin, is discussed in two chapters. The real Russian literature begins with the third chapter, with the extraordinary change in the country brought about by Peter the Great; the chronicles and lives of the saints give place to essays in the style of the *Spectator* and satires in imitation of Boileau. Kantemir, of whose satires Prof. Brückner gives an analysis, is treated with respect as the first Russian author of the new school; as ambassador at the courts of St James and Versailles, he had plenty of leisure to assimilate western literary forms. Russia now followed the universal imitation of

¹ It is curious that this book was again translated into English in 1854 by L[ouisa] D[orothea] S[tanley]. It would be interesting to know whether any fresh information has, since that date, been gathered concerning the fine portrait of Cervantes, a reproduction of which forms the frontispiece to this volume. Mr Ashbee does not mention it.

French literature; Kheraskov, with his tedious epics, reminding us of the *Henriade*. But the *Rossiada* and *Vladimir* found many readers, for the Russians, even the humbler classes, seemed to crave some literary pabulum, and perhaps Kheraskov will be best remembered in future times by the interesting fact that these turgid productions were read to the youthful Turgueniev by one of his mother's serfs, and inspired him with a fondness for Russian literature. The chapter on the age of Catherine does not spare the corruptions of her court, and tells us of the bold attempts of Radistchev and Novikov to ameliorate the condition of the serfs and aid in the spread of education. Professor Brückner also speaks favourably of Derzhavin, the chief court laureate who had a new poem for each of Catherine's victories, but who had also the courage to satirize the favourite Potemkin. The pedants and reactionaries, especially Shishkov, are dealt with severely by Professor Brückner, while the importance of Batiushkov, whose genius was quenched at an early age, is justly recognised. Zhukovski, who followed the latter, has of late been somewhat depreciated in Russia. His work is chiefly translation, but he was more than a translator. Many of his versions are surprisingly good, and we do not wonder that Professor Brückner praises his rendering of part of the *Odyssey*. Zhukovski did a great deal to pave the way for Pushkin by refining Russian versification. A whole chapter (the seventh) is devoted to the latter, the pride of the Russians. Our author gives an admirable estimate of Pushkin's exquisite work, *Yevgenii Oniegin*, and Pushkin's glorious lyrics are not forgotten. We are glad to have such a eulogy of the Russian poet, whom Professor Brückner finely calls 'der Zauberer,' written in a language accessible to many western readers.

The novel came into Russia gradually. There are 'Volksbücher' pretty early, certainly in the reign of Alexis, the father of Peter the Great, but the form was more or less created by the many novels translated from French and English during the eighteenth century. The Russians became in this way acquainted with the works of Fielding, Smollett and Sterne. In the earlier part of the nineteenth century, the novels of Scott blazed across Europe, and in Zagoskin and Lazhechnikov—to say nothing of the worthless Bulgarin—the historical tale was established in Russia. It was, however, Nicholas Gogol (died 1852) who created the genuine Russian romance, and a whole chapter is very properly devoted to him here. The culmination of the Russian novel is reached in what Professor Brückner distinguishes as the 'Modern Time' (1855—1905). To Turgueniev, as to Pushkin, he is generous in his praise, and a separate chapter is devoted to Tolstoi whose religious views are (p. 355) roughly dealt with. Dostoievski is clearly not one of our author's favourites and he is, we think, too lenient to Boborykin, who is a kind of G. P. R. James.

This chapter is followed by an excellent survey of the history of the drama in Russia. Professor Brückner devotes, we are glad to see, considerable attention to the clever *bourgeois* comedies of Ostrovski which are very popular on the Russian stage. The latter part of the

work is occupied with the latest developments of novel writing, in which the scenes are taken almost entirely from the lives of the proletariat, as in the works of Gorki, Chekov (recently deceased), Potapenko and Korolenko. Space is also found for the discussion of the latest school of poets, the Decadents, such as Constantine Balmont, Briusov, and others. We wonder, however, that Professor Brückner says nothing about Balmont's excellent translation of Shelley. We should have liked to see a fuller account of Russian historical writing, but presumably Professor Brückner does not consider this to fall within the scope of his work. In conclusion we may say that in this book we have the conscientious work of a thorough scholar, and we wish it all success.

W. R. MORFILL.

MINOR NOTICES.

The Syndics of the Cambridge University Press are, we understand, arranging for the publication of a History of English Literature from the earliest times to the end of the Victorian age, more or less on the lines of the Cambridge Modern History. The work is to be in about twelve royal octavo volumes, of approximately 400 pages each, and will be edited by the Master of Peterhouse and Mr A. R. Waller. A history planned on so generous a scale may depend on a warm welcome from all workers in the field of English literature. We are glad to learn that the excellent bibliographical appendices of the Modern History will also be a feature of the new work. The relations of English literature to foreign literatures, a subject in which continental and American research has, during the past few years, added so much to our knowledge, will receive special attention.

We have been asked to draw attention to the 'Festschrift' which is being prepared in honour of Professor Camille Chabaneau, who celebrated his seventy-fifth birthday on the 4th of March. Professor K. Vollmöller of Dresden has placed a special volume of *Romanische Forschungen* at the disposal of those who wish to contribute. The volume will appear in the course of the year under the title *Mélanges Chabaneau*. The appeal for support is signed by more than forty leading Romanists. We regret, however, to see that the list does not include a single English or American name.