

Foreign Literature

New Dostoevsky

DNEVNIK A. G. DOSTOIEVSKOI: 1867 (The Diary of A. G. Dostoevsky for 1867). Moscow: Novaya Moskva. 1923.

VOSPOMINANIYA A. G. DOSTOIEVSKOI, pod red. L. P. Grossman. (Reminiscences of A. G. Dostoevsky, ed. by L. P. Grossman). Gosudrsvvennoye Izdatel'stvo. 1925.

STAYTI I. MATERIALY . . . (Articles and Material), V. II, Edited by A. Dolini. Moscow. 1925.

Reviewed by ALEXANDER I. NAZAROFF

AFTER the death of Dostoevsky's wife, Anna Grigorievna, in 1918 a wealth of invaluable material owned by her on the great writer became the property of the State. There had been reason to fear that some of it might have been lost in the midst of the turmoil and anarchy through which Russia was then passing. Indeed, it was only through a happy chance that the Reminiscences by Mrs. Dostoevsky which had strayed by mistake to Tiflis in the Caucasus escaped annihilation. Fortunately, however, all that material landed in various museums and archives of Moscow and Petrograd where it is now preserved. To Mrs. Dostoevsky's material was added that of the great writer's son, now the late Feodor Feodorovich. The dreaded Tcheka (Extraordinary Commission) of Sympheropol, Crimea, where he lived the last years of his life had requisitioned from him in 1919 all documents bearing on his father that were in his possession. Together with documents obtained from various other sources these two combined stocks of material form an invaluable collection containing such treasures as, for instance, twelve of Dostoevsky's large note-books with hitherto unknown chapters and sketches of his works, a large number of letters by the great writer, the already mentioned Reminiscences by his wife, the full text of her Diary, etc. The publication of the whole collection would take sixteen volumes from 400 to 500 pages each.

A part of that material has been carefully analyzed by authoritative Russian students and has appeared in various Russian publications. However small that part is—it hardly forms two or three volumes—it embodies important discoveries on Dostoevsky and especially on the history of his life. It allows one to add altogether new chapters to his biography and to re-write some of the old ones.

Thus, it is only now that we have learned of his tragical romance with Paulina Suslova, an unusual woman whom he calls in one of his just discovered letters to her his "eternal friend." Three years ago Dostoevsky's daughter referred in her Reminiscences to that romance. But the facts recorded by her were so laconic, unreliable, and, as we know now, inaccurate that her testimony was placed by all Dostoevists under suspicion.

From the just published fragments of Suslova's Diary (in Articles and Material) and from the Reminiscences of Mrs. Dostoevsky we learn that it was a deep love which at first filled the heart of the great writer with happiness and which later on became the source of sorrow and suffering. Dostoevsky's intimacy with Paulina, a girl of twenty, began probably in 1861 when he was a man of forty and when his first wife was still alive. Paulina was one of those women who combine an extraordinary beauty with a vague longing for something indefinite and romantic, who hold an irresistible attraction for men of Dostoevsky's type, and who often end in a long series of unhappy adventures.

Their love lasted for a couple of years. Then she met in Paris a young man who made her abandon and forget the great writer. Dostoevsky could not forget her for many years to come. Even after his second marriage the receipt of each letter from Paulina (correspondence between them continued for some time) filled him with reminiscences and feelings that upset his equilibrium. Reading her letters he blushed and suffered and displayed an absentmindedness which grieved his young wife from whom the rôle of Paulina in her husband's life was not a secret. It is interesting to note that, much later, Paulina, then already a woman in the "Age de Balzague," married a youngster who soon afterwards became one of the foremost Russian writers on religious problems and one of the best students of Dostoevsky. However, six years later this man, V. Rozanoff, was also abandoned by Paulina.

It is also only now that we can tell in detail the story of Dostoevsky's acquaintance with Anna Grigorievna Snitkin, a young stenographer to whom he dictated in 1866 "The Gambler," a novel in which Paulina is portrayed, and who became a few months later his second wife. Of this as well as of their married life Anna Grigorievna, who worshipped to her last day the memory of her husband, tells us with a wealth of facts in her simple and sincere Reminiscences. She tells us how unfavorable was her first impression of the great writer. Indeed, there was something in his looks that attracted one's attention rather than sympathy.

At the first sight (she says) he seemed rather old, but one could see right away that he is not over 47. He is of medium height and bears himself very straight. His face is as it were emaciated and sickly looking. His hair is light, even reddish, strongly pomaded, and brushed tight to the skull. He has two entirely different eyes: one is a usual brown eye, while in the other the pupil is so expanded that the iris is not seen at all. This unsimilarity of eyes lends to his face a strange enigmatic expression.

The nervousness and irritability of the writer added to the girl's unfavorable impression. But her second visit to him made her see him in a different light. With a perfect simplicity Dostoevsky told her of his almost unsurmountable financial difficulties, of his late brother's debts that burdened him, of his relations with editors who cheated him every day in every way. The girl was deeply touched by that frankness of the famous writer who spoke so simply to her, a stranger, of his affairs.

The characteristic of Dostoevsky—the husband and the father drawn by her is just as unaffected and true as it is dramatic and penetrating. Dostoevsky's endless and tender care for his family, the wild outbursts of his unfounded jealousy, his passion for roulette which made him on several occasions gamble away the last roubles he had, the tears of repentance he shed after such exploits, all this gives to a biographer an inestimable and perfectly reliable picture of Dostoevsky's every day life.

Finally, some of the recently published letters by Dostoevsky add important new features to our understanding of his political and religious philosophy as expressed in his works. Such is, for instance, his letter to Grand Duke Alexander, subsequently Emperor Alexander III, written in 1873 in which he explained to the future ruler of Russia his hatred of Russian liberalism and radicalism.

Such is, briefly outlined, the substance of the recently published part of the hitherto unpublished material on Dostoevsky. I shall now summarize in a few words the unusual fate of the rest of that material. The German Publishing House of Pieper & Co., Munich, has recently announced that it has acquired "at the price of considerable expenditures" from various Russian governmental institutions (museums, archives, etc.) the exclusive right of publishing all hitherto unpublished documents on and by Dostoevsky in all languages and countries including Russia. The announcement comprises such an authoritative enumeration of these documents, and Pieper's Publishing House has such a firm and established reputation, that there can be hardly any doubt as to the veracity of this statement. If so, this is the first case in history of a government giving out the spiritual legacy of a great national writer "in concession" to a foreign company. It is also the beginning of trade in Russia's cultural values. One may be sure that the Germans will do the job thoroughly and conscientiously—they have some very authoritative students of Dostoevsky who are thoroughly equipped to handle the treasures passing in their hands. But what would say the rabid Russian nationalist Dostoevsky who never tired of ridiculing the deep thinking German bourgeois of this daring and impudent transaction?

The "Annuaire General de la France et de l'Etranger, 1925" (Paris: Larousse), is the sixth in this series of reference books compiled by the Société d'Etudes et d'Informations Economiques, and like its predecessors is a most useful work. It covers the national and provincial administrations, the Constitution of the State, the labor, production, finance, and commerce, of France, the French colonies, and foreign nations. There is a section on the French press, and each division of the book has a bibliography.

On Napoleon

AU CHEVET DE L'EMPEREUR. By Doctor CABANES. Paris: Albin Michel.

YET another book has been hewn from the inexhaustible quarry of Napoleon's life. The present volume, "At the Bedside of the Emperor," consists of material that has for the most part been accessible hitherto only in medical and historical journals. By collecting painstakingly every scrap of information that might shed the least light on Napoleon's health, the author, a physician, has succeeded in constructing a clinical record of the Corsican's life, with every passing pain duly recorded for the edification of posterity.

As a result of his exhaustive investigation, Dr. Cabanes has come to the conclusion that Napoleon should be classified as an "arthritic," under which category are to be included those who are susceptible to the gout, rheumatism, tuberculosis, cancer, and a number of kindred diseases. The thesis that this trait was hereditary in the Bonaparte family is supported by an examination of the meager records of Napoleon's parents, and of his brothers and sisters. In discussing the results of the autopsy performed by the English surgeons at St. Helena, the author comes to the orthodox conclusion that the Emperor's death was due to the combined ravages of cancer and tuberculosis.

On the whole, Dr. Cabanes has done his work in a competent, if rather pedestrian manner. In places he has been irritatingly diffuse, digressing to include descriptions and numerous anecdotes of every physician that ever attended the Emperor, from Dr. Héreau, who prescribed for the first spasm of colic of the Child of Destiny, to Dr. Corvisart, who administered calomel for an attack of imperial indigestion. In writing of the final days at St. Helena, when Napoleon's star was slowly setting to the accompaniment of the agonies of cancer, and the petty persecutions of Sir Hudson Lowe, the author has shown a fine feeling for the inherent tragedy of the situation. The book in no way detracts from Napoleon's glory. It is a true test of greatness to remain a heroic figure while suffering from the itch, and this the Emperor succeeded in accomplishing. The volume is richly illustrated with numerous reproductions of steel engravings of the period.

Brandes on Greece

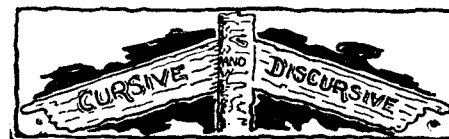
HELLAS. By GEORG BRANDES. Copenhagen: Gyldendals. 1925.

CONSIDERING that from his earliest day as a writer Georg Brandes has discussed Greek antiquity in all its varied aspects, and with an enthusiasm unsurpassed by any other scholar, it comes as a surprise to learn that not until past his eightieth year did the noted Danish critic visit Greece. In "Hellas," his latest work, we come face to face with impressions couched in language that reveals Georg Brandes the master in his particular domain. We are told that "devotion possesses the mind when after a whole life's longing for Attica one at last stands on Acropolis." For "the spot is hallowed ground."

Brandes's visit to Greece was marked by honors shown the Danish writer by the Government and individuals such as royal personages alone receive in Continental Europe. But interesting as are his comments on the political and economical aspects of modern Hellas, it is nevertheless the Greece of old that appeals most strongly to the reader of this little book. Brandes avows that he who has seen modern Greece may understand the nature of ancient Hellas. Curiously enough, the anniversary address was delivered before he had set foot on Greek soil, but there is little doubt that the visit was then in contemplation.

Brandes's conception of Homeric Greece may be summed up in the following sentences: "Hellenic greatness springs from the harmonious interplay of the various human faculties. It is a thing of the inner man. Allness to the Greek was cosmos, order, beauty."

A volume that ought to have the same sort of appeal as the fascinating "Fugger News Letters," if ever it finds its way into English translation, is the family history, intended by its author for private circulation but now published as one of its general works, by F. Gronvold. "Slaegts-Krøniker" (Oslo: Jacob Dybwads) is a record of a Dano-Norwegian family which flourished in the sixteenth and eighteenth centuries, and is an interesting and illuminating portrayal of the life of the Dano-Norwegian aristocracy in a period during the greater part of which Norway was under the control of Denmark. The book is packed full of footnotes, of interpolations, and wandering passages but it is replete with lively anecdote and description.



GIRAFFES

IT is hard to find them, a shimmer among the mimosas,
In the hot lands, through the tall trees;

As they crane and stand
They blend with the land;
One doubts one sees
Such queer contours browse high among
the mimosas,
Branching like trees.

Once there was one that stalked through
bell-towered Florence
While the rich-robed crowd exclaimed
aloud;

Once in the glaring Roman amphitheatre
Beasts like these
Stood tall as trees;
Still are they half a myth in their gaunt,
ungainly

Pose of pride
Patterned and pied;
Their turning gaze is an old interrogation
That irks our ease.

There is queer mirth in the horns,
In the eye swerving,
Black as sloe,—
In the deer's ears,
In the long tongue's flicker,
In the steep neck's curving;
There are queer fears
At this arch initial of some erased design
Walking your world and mine.

Here is a hieroglyph, an untoward beauty
Mixed with a laughter of line,
A sudden shock
Of gorgeous fancy parading wastes of
sand,—

A barren land
With this grotesque familiar seeming to
mock
Our solemn scene,
Our careful green,
Our pastoral, our sunset by the clock.

They sport, they breed, they ramble and
they amble
In mottled groves
With their mottled loves;
Start at the rifle, scramble
With flying hooves
Frantic from danger; sudden they stumble
dying,

Lopped by the stroke of death,
To the yellow sand beneath;
Adrift, their strange white skeletons are
lying
Stripped by the simoon's teeth.

In the mind it is hard to find them, as in
the vision;
Here and there
In the fetid air
Of dreary wired enclosures they mark mis-
prison
With an alien stare,
Balancing boredom against monotony
Diurnally,
Eternally,
Accepting the life we bear.

But we who sometimes glance their way
and wonder
For a little while
And gape or smile,
Do not truly believe; if we saw them
ploughing
Slanting and high against the sky,
If we saw them stalking the streets, but
not in the circus,
Hauling loads
On our travelled roads,
We should laugh at first, and then their
tawdried glory
Would only guide our goads.

It is hard to understand, too hard to meas-
ure
This wastefulness by our worthiness.
This whim of design, the inexplicable
pleasure
Wrought by what we affirm the "mean-
ingless."

Spectacular? But then our aim is other,—
Oh quite! These fancies troublingly re-
tard. . .

Why should Creation bother . . . ?
But the hieroglyph's too hard!

W. R. B.

PUTNAM BOOKS



William Beebe's
new book

Jungle Days

William Beebe's "Galapagos: World's End" is already a classic. Now comes his new volume of essays on the jungles of British Guiana, a book which won instant and enthusiastic welcome. Here are some opinions of the press:

"Will Beebe has an astonishing gift of vivid writing. At his best, when he tells of his beloved jungles, few modern authors can surpass him."—*Nicholas Roosevelt, The New York Times*.

"Enough power to take you absolutely out of yourself—it is sheer joy to read it."—*Fanny Butcher, Chicago Tribune*.

"Bound to win your interest—the sketches of Beebe make his jungle creatures live before the eyes of the reader."—*George Currie, Brooklyn Eagle*.

"He writes in a popular vein and with humor, but nevertheless gives his readers real, not diluted or sentimentalized science."—*Llewellyn Jones, Chicago Evening Post*.

"William Beebe is a naturalist who tells stories as passionately as if they were detective stories—you need merely glance through the book. After that purchase is inevitable."—*Harry Hansen, Chicago Daily News*. Illustrated, \$3.00

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The New Books

The books listed by title only in the classified list below are noted here as received. Many of them will be reviewed later.

Art

CONTENT AND METHODS OF THE INDUSTRIAL ARTS. By SAMUEL J. VAUGHN and ARTHUR B. MAYS. Century. 1925. \$2.

This book comes as near being a one-volume library as any we have yet seen. The teacher in industrial arts or in vocational shops, for whom it is written, will find in its four hundred pages a complete, well organized, and unprejudiced presentation of the history, purposes, and methods of industrial education in this country, viewed from the vantage point of twenty years' experience.

Opinion on this new phase of education has ranged all the way from that of the extreme classicists to that of men like the principal of a vocational school who we once heard remark that he saw "no reason for teaching history, which is nothing but a collection of dates, and won't help a man earn his living." Between such extremes the authors keep an even keel, believing that the "goal of education is socially desirable conduct on the part of the individual," and that this involves, briefly, acquisition of knowledge, training of mind and hand, and preparation for some special vocation.

After a sane discussion of the part which industrial education does or should play in the curriculum, they give a brief history of its development in this country, and then discuss, in a detailed manner calculated to be extremely helpful to the new teacher, or even to the experienced one, exactly how to start a class in shop work, how to conduct the demonstration, plan the projects, present the lesson, and use the various textbooks. Further chapters are devoted to other problems arising in the life of the industrial arts and the vocational teacher, and all of these are made vivid by numerous specific examples drawn from the experience of the authors, both of whom have been or are now professors of industrial education.

The book is arranged, with questions and references at the end of each chapter, so that it can be used as a text, and is one of the Century Education Series.

THE TOUCHSTONE OF ARCHITECTURE. By Sir Reginald Blomfield. Oxford University Press. \$3 net.

Belles Lettres

DAVID COPPERFIELD'S LIBRARY. By JOHN BRETT LANGSTAFF. Stokes. 1925. \$2.

Mr. Langstaff is president of the Children's Libraries Movement in England, and in this book he tells how a library for children was established in a London house which was occupied by Charles Dickens in that period of his youth which corresponds to David Copperfield's boyhood. Many persons interested in children's reading, and many admirers of Dickens had a hand in the work. The book itself contains literary contributions by Sir Owen Seaman and Alfred Noyes; drawings by Raven Hill, Frank Reynolds, H. M. Bateman, and others. It is interesting to collectors of Dickensiana, but still more so to those engaged in library work for children.

VONDEL. By A. J. BARNOUW. [Great Hollanders Series]. Scribners. 1925. \$2.

Students of English literature have generally made acquaintance with the name of the Dutch poet Vondel in connection with a theory, now discredited, that his biblical drama "Lucifer" contributed something to Milton's "Paradise Lost." To the Dutch, however, Vondel is the great classic poet, the dominant figure of the golden age of the seventeenth century. Why they should feel as they do is made admirably clear in Dr. Barnouw's volume, which is much more than a biography—a vivid account not only of the poet's immediate circle, but also of social and political life in the Netherlands for the all but hundred years of Vondel's lifetime.

Although no scholar, in an age when scholarship bore the bell, Vondel by indefatigable industry became the interpreter of classical letters to his people. His robust and courageous personality found opportunity both to create a succession of works of art and, through them, considerably to affect the political currents of his day. His courage appears not more in his defiance of political authority by his defence of Oldenbarnevelt in the colloquial play of "Palamedes" than in the years of uncom-

plaining drudgery when the defalcations of a graceless son compelled his old age to earn bread by keeping a ledger in the city pawnshop. A merciless satirist of the Calvinist minister in his youth he became at sixty a delighted convert to the church of Rome and to the end of his days continued to practice and to preach his Christian humanism. Vondel brought the world to Holland and his poetic appeal is therefore limited to those whose language he helped to dignity and richness, unlike the great Dutch families, to whose work his own is often akin in method, who speak of Holland to the world. But the crowds who annually witness in Amsterdam the performance of his "Gijsbrecht van Aemstel" offer but one evidence of his enduring value to his countrymen.

EMOTION IN ART. By Sir Claude Phillips. Houghton Mifflin. \$4.50.

PROSE AND POETRY OF THE REVOLUTION. Edited by Frederick C. Prescott and John H. Nelson. Crowell. \$1.50 net.

THE LITERATURE OF THE MIDDLE WESTERN FRONTIER. By Ralph Leslie Rusk. Columbia University Press. 2 vols. \$7.50.

Biography

WILLIAM AUSTIN, The Creator of Peter Rugg. Being a biographical sketch of William Austin, together with the best of his short stories. By his grandson, WALTER AUSTIN. Marshall Jones. 1925.

As there are poets who immortalize themselves by a single couplet, so there are fiction writers who live in a single character. One of this company is William Austin, whose Peter Rugg never acquired the fame of Rip Van Winkle or Mulberry Sellers, but has nevertheless taken his place among the true legendary figures of New England. This tragic figure in a gig, who because he defied a tempest at Menotomy with a "fearful oath" was condemned forever to beat about Massachusetts in a vain effort to reach Boston, is a creation worthy of Hawthorne, and quite as successful as the gray champion, or the black-veiled minister. The inspiration from the Flying Dutchman legend is evident, but the story is related with originality and art. Mr. Walter Austin has with praiseworthy thoroughness traced the whole career of his grandfather, which presents few points of interest. He was a lawyer at the Middlesex and Sussex bar, an earnest Democrat, who fought a duel with an equally fiery Federalist named James Elliott, and an industrious member of the State Senate. Unquestionably he was a man of strong individuality, considerable humor, and real powers of observation, and these qualities are illustrated by some amusing family anecdotes. But this biographical sketch hardly makes him so living a figure as his own Peter Rugg.

The chief value of the volume lies in its reprint of not merely "Peter Rugg, The Missing Man," but the three other stories by which Austin added to his modest reputation. "The Man With the Cloaks" is an American prose version of the theme of Wordsworth's "Good Blake and Harry Gill," with ingenious variations. Grindell, a Vermont skinflint, shows himself so cold-hearted that he cannot get warm physically, but puts on cloak after cloak until one day he does an act of kindness, and finds that it is possible to remove one of his garments. "The Late Joseph Natterstrom," another tale, relates the strange test that was made of the honesty of a New York merchant, and the reward that he received for passing it. "Martha Gardner, or Moral Reaction," is a tale of the persecution of a poor woman by the powerful corporation of the Charles River Bridge, and embodies Austin's opinions regarding the danger inherent in the growth of heartless corporate entities. The genuine merit of all these stories in style as well as conception makes it regrettable that circumstances did not favor a literary career for Austin. A book of letters from England which he wrote in 1802-03 is additional evidence of his command of the pen. But his environment led him to give to briefs the energies that a century later he might have given to magazines and books.

FURTHER REMINISCENCES. By S. Baring-Gould. Dutton. \$6.

THE AUTOBIOGRAPHY OF A CROOK. By R. L. Dearden. Dial Press. \$2.

THE LETTERS OF MARY RUSSELL MITFORD. Dial Press. \$2.50.

(Continued on next page)

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