

Board of Regents of the University of Oklahoma

Review

Reviewed Work(s): *Rossia krov'u umytaya* by Artem Vesoly

Review by: A. K.

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ment to the monthly review, *Literaturny Kri- tik*. They contain criticism and bibliography, well arranged surveys of domestic and foreign current publications, and are illustrated with fine taste. The last feature, the good photographs and woodcuts, is quite enviable from the American point of view.—A. K.

● Artem Vesoly. *Rossia krov'u umytaya*. Moskva. Tov. Sovetskeky Pisately. 1935. (New York. Bookniga). \$2.—This is the third, enlarged edition of Vesoly's classic of the World War and the civil war. The big format, fine print, and excellent pen and ink drawings by D. Daran make the volume a creditable achievement for Soviet book-making. The story, or rather series of episodes, belongs to that brand of fictionized history or documented fiction which has been found most adequate a method for presenting the all too recent period of war and revolution. Vesoly's graphic, terse style lends an intense vividness to the period he describes.—A. K.

● Fran Ramovš. *Historična gramatika slovenskega jezika* (Historical Grammar of the Slovene Language). Vol. II. Ljubljana. Učiteljska tiskarna. 1935.—When completed, this work will be one of the most significant works in Yugoslav linguistics. Recently a book on the Slovene dialects has been published by this same philologist. The present volume is a more detailed study of these dialects, their individuality and inner structure. The bibliography at the end of each chapter covers both published and unpublished literature on the subject.—Anthony J. Klančar. Slovene National Library, Cleveland, Ohio.

● Danilo II. *Životi kraljeva i arhiepiskopa srpskih* (Lives of Serbian Kings and Archbishops). Belgrade. Srpska književna zadruga. 1935.—This work of the Serbian metropolitan Danilo II (died 1337), first written in Old Serbian and later in Russo-Serbian, is the translation of Prof. Lazar Mirkovic. In this old Serbian chronicle is still preserved the spirit of the life in Serbian monasteries and the patina of frescoes from the lives of mediaeval Serbian rulers and their lords spiritual. Its illustrations, reproduced from old pictures, are a living chronicle of the old Byzantine churches whose student connoisseur Danilo II was. The book is, as Šafarik himself said, an invaluable source book for Yugoslav history.—Anthony J. Klančar. Slovene National Library, Cleveland, Ohio.

“. . . Since the War, the National Theater and the Municipal Theater in Prague have set very fine standards of acting and stage production. The successes of Czech dramatists like Čapek and Fr. Langer were matched by excellent productions of Shakespeare, Calderón and almost every great name in the history of the drama. For the average English taste acting in Prague is far more conventionalized, and methods of production follow violently modernistic lines, but, on the whole, the theater is much less in the grip of purely commercial enterprise and caters far less to mere after-dinner desire for shallow amusement than the London stage. This has been made possible only by generous support from the state. . .”—René Wellek, in *The Slavonic Review*, London.

“Juana de Ibarbourou is as superstitious as a gypsy.”—Mercedes Pinto in *Revista Cubana*.

“His (Rilke's) prolonged difficulty in finding enduring happiness in art as the focal point of living had grown out of a lack of physical vigor, unsystematic education, the harshness of his environment in his early youth, a sense of incompetence, inability to carry out a constructive, taxing program, the fear of not making the most of his capacities, dependence on inspiration, hypersensitivity, and the lack of balance between physical, mental and spiritual powers. In the face of obstacles the tenacity with which he lived for his art, his ultimate triumph over frailties, and his high achievements are truly remarkable.”—John C. Blankenagel in *The Germanic Review*.

“A careful study of the characters of Marivaux would certainly reveal various cases of that inhibition. . . which Freud has established in his psychoanalysis. In certain of Marivaux's comedies, the complexes which develop are so violent that they result in a sort of disappearance of the individual; not a cessation of feeling and loving, it is true, but an inability to express their sentiments, to act in accordance with these sentiments, and to conquer the obstacles which this paralysis has allowed to develop in their path.”—Edmond Jaloux, in *La Nouvelle Revue Française*.

The government of Ecuador has begun the issuance of a lavishly illustrated magazine of general information, called *Ecuador*. Although it deals mostly with practical matters, the magazine does not lack aesthetic preoccupations. Nicolás Jiménez has a useful article on *Las Letras en el Ecuador en el Siglo XIX*, and there are contributions on art and music.