

Chapter 1 : Ivan Krylov - Wikipedia

*Krylov and his Fables [Cassell And Company, W. R. Shedden Ralston] on calendrierdelascience.com *FREE* shipping on qualifying offers. This book an EXACT reproduction of the original book published before*

Before studying those contemporary writers who alone will reveal to us the true Russian spirit and character, we must devote a little attention to their predecessors, in order to understand the Russian literature in its prolonged infancy, and its bearing upon that of the present day. We shall see how everything conspired to retard its development. Russian literature may be divided into four distinct epochs. In this epoch a wealth of national traditions had accumulated in its popular poetry and barbarous essays. The second period embraces the last century, from Peter the Great to Alexander I. The third, the short epoch of romanticism, produced a brilliant set of poets, whose works were of value to the general world of letters. But they were hot-house blooms, produced by a culture imported from abroad, and give but little idea of the true properties of their native soil. Forty years ago a new epoch began. Russia has finally produced something spontaneous and original. In the realistic novel, Russian genius has at last come to a realizing sense of its own existence; and, while bound indissolubly to the past, it already lisps and stammers the programme of its future. We must recall too the intellectual origin of this race and its moral peregrinations, and then we can make more allowance for what there is of gloom, irresolution, and obscurity in its literature. The Russian people are afflicted with a national, a historical malady, which is partly hereditary, partly contracted during the course of its existence. In fact, if we would understand Russia well, we must recall to our minds what she has learned from ancient India. Many philosophers of the present day in Russia fully accept the doctrines of Buddha, and boast with pride of the purity of their Aryan blood, bringing forward many arguments in support of this claim. First, there is the fact that the physical type is very marked in families in which the Tartar blood has never mingled. Many a Moscow student or peasant from certain provinces might, except for his light complexion, easily pass in a street of Lahore or Benares for a native of the valley of the Ganges. Moreover, they have strong philological arguments. The old Slavonic dialect is declared by linguists to more nearly approach the Sanscrit than does the Greek of the very earliest epochs. The grammatical rules are identical. If he should mention the word "fire," it will be the original one used by his ancestors who worshipped that element. Numberless examples could be quoted to prove this close relation to the original Sanscrit; but this is still more strongly shown by an analytical study of the Russian mind and character. The Hindu type of mind may be easily recognized in the Slavonic intellectual type. By studying the revolutions of India one could easily understand possible convulsions in Russia. The most able authors state the Buddhist revolution to have arisen from a social rather than a religious reaction of the popular sentiment against the spirit of caste, against the fixed organizations of society. Like Christianity in the West, Buddhism was in the extreme East the revelation, the personification of charity and meekness, of moral and social freedom, which were to render life more tolerable to multitudes of human beings bowed under the yoke of an implacable theocracy. The best doctrines, in order to succeed, must permit certain exaggerations for the fanciful and imaginative, and tolerate certain errors which attract minds warped by prolonged sufferings. Undoubtedly, numerous and more recent causes have acted upon the national mind producing this peculiar state of discouragement, which in violent natures has developed into a furious desire to destroy every existing condition, because all are bad. Moreover, Christianity has lent a new formula to what there was of good in the old instincts. Its influence has been profound, accounting for the spirit of fraternity and self-sacrifice so admirable in this people. But I cannot help thinking that with this stolid race we must go back to the habits of thought of very ancient times in order to realize what their natural inclinations and difficulties would be. We shall now see how these have been aggravated or modified by a series of accidents. I know of no people which has been so overwhelmed by its own fate; like a river which has changed its course over and over again, or the life of one of those men who seem fated to begin several different careers in life and succeed in none. The Western nations have developed under much more favorable conditions. After the forced establishment and final withdrawal of Islamism, they enjoyed a long period of comparative peace, several centuries in which they could work out the problem of life. Constant revolutions and wars did not

wholly throw them off the track which they had marked out for themselves from the outset. Russia, on the contrary, seems to have offered a free field for the most radical experiments, in which its poor people have been involved every two or three hundred years, just as they were well started in a new direction. Plunged into the most barbarous and heathenish anarchy, different tribes waged war there for two or three centuries after these had wholly ceased in France. Then Christianity came, but from a Byzantine, the least pure source; a vitiated Christianity, enervated by oriental corruption. The Russian people were fated to become wholly Greek in religion, laws, and government, thus commencing a new epoch in history. Would this germ of a new life have time to develop? Two hundred years after the baptisms at Kiev, Russia was overwhelmed by the Mongolian invasion. Asia returned to demand its prey and to seize the young Christian territory, which was already gravitating toward Europe. Pagans from the beginning, the Tartars became Mohammedans, remained wholly Asiatic, and introduced oriental customs among their Russian subjects. Not until the fifteenth century, when the Renaissance was dawning upon western Europe, did Russia begin to throw off this Tartar yoke. They freed themselves by a succession of strong efforts, but very gradually. The Crescent did not disappear from the Volga until , leaving behind it traces of the oriental spirit for all time. The Russian people were now crushed by an iron despotism, made up of Mongolian customs and Byzantine ceremonies. Just emancipated from foreign oppression, they were forced to cultivate the soil. Boris Godunof condemned them to serfdom, by which their whole social condition was changed in one day, with one stroke of the pen,â€”that unfortunate St. In the next century Russia was invaded from the Occident. Poland obtained one-half of its territory and ruled at Moscow. The Poles were afterwards expelled, when the nation could take time to breathe and assert itself again. Naturally, it then turned toward Asia and its own traditions. Now appeared upon the scene a rough pilot in the person of Peter the Great, to guide the helm of this giant raft which was floating at random, and direct it toward Europe. At this epoch occurred the strangest of all the experiments tried by history upon Russia. To continue the figure, imagine a ship guided towards the West by the captain and his officers, while the entire crew were bent upon sailing for the East. Such was the strange condition of affairs for one hundred and fifty years, from the accession of Peter to the death of the Emperor Nicholas; the consequences of which condition are still observable. The sovereign and a few men he called to his aid abjured oriental life entirely, and became Europeans in ideas, politics, language, and dress. Little by little, the upper classes followed this example during the latter part of the last century. During the first half of the present one, the influence of Europe became still stronger, affecting administration, education, etc. Only forty years ago the Western light illumined the highest peaks alone, while the broad valleys lay buried in the shadows of a past which influences them still. This entire period presents a condition of affairs wholly unique. An immense population was led by a small class which had adopted foreign ideas and manners, and even spoke a strange language; a class which received its whole intellectual, moral, and political food and impetus from Germany, England, or France, as the case might be;â€”always from outside. The management of the land itself was frequently confided to foreignersâ€”"pagans," as the Russian peasants called them. Naturally, these foreigners looked upon this country as a vast field open to them for the collection of taxes and recruits; and whose destiny it was to furnish them with everything necessary in carrying out their projects, â€”their diplomatic combinations on the chess-board of all Europe. There were, of course, some exceptionsâ€”some attempts at restoring national politics and interior reform; but total ignorance of the country as well as of its language was the rule. Grandparents are still living in Russia, who, while they speak French perfectly, are quite incapable of speaking, or at least of writing, in the language of their grandchildren. Since the time of Catherine, a series of generations living in the Parisian elegance and luxury of the days of Louis XV. These political economists do not even know how Russian wheat is raised, which Pushkin declares to grow differently from the English wheat. So the people, left to themselves, merely vegetated, and developed according to the obscure laws of their oriental nature. We can imagine what disorder would arise in a nation so formed and divided. In France, historical events have gradually formed a middle class; a natural connecting link between the two extremes of society. In Russia this middle class did not exist, and is still wanting, there being nothing to fill the intervening space. The whole depth of the abyss was realized by those Russians who became enlightened enough to understand the state of their country during the latter years of the reign of Alexander I. A national fusion was

developed, as it usually is on the battle-fields, where the Russians fell side by side before the invader. This movement, however, was very gradual, and Russia was virtually divided into two distinct classes until the death of the Emperor Nicholas, when the necessity of a more orderly condition of affairs was universally felt, giving rise to a social revolution which resulted in the emancipation of the serfs. For the last quarter of a century, every conscientious and strong-minded man has worked to perform his part towards the common object: But they met with terrible obstacles; for they must abolish the past, heal all differences, and conciliate all parties. As a world travelling through space, drawn by opposite attractions, is divided, bursts asunder, one fragment rushing to join the distant star which calls it, while the greater portion of the planet continues to gravitate towards the nearer spheres; and as, in spite of all opposing forces, these two separated fragments of a world tend to re-unite, no matter what spaces divide them, or with what a shock they must meet, having acquired such increased velocity;—so was it with Russia, made up of so many dissimilar elements, attracted at different times by opposite poles; now tossed from Europe to Asia, and back again from Asia to Europe, and finally divided against itself. This condition is what I called the Russian national malady, which has plunged this people into the deepest discouragement and confusion. To historical misfortunes, we may add the peculiarities of soil and climate in which the Russian drama has been enacted. In the southern part, the scanty vegetation does not incite him to wrestle with nature and vie with her in energy and devotion. Must not a country having a limited horizon, and forms strongly and sharply defined, tend to the development of individuality, to clearness of conception, and persevering effort? The larger portion of Russia has nothing analogous to this; only, as Tacitus says, a "monotonous alternation of wild wood and reeking marsh. Everywhere the infinite, which confuses the mind and attracts it hopelessly. Their land is made for a tent-life, rather than for dwelling in houses; their ideas are nomadic, like themselves. As the winds bear the arctic cold over the plains from the White Sea to the Black, without meeting any resisting obstacle, so invasions, melancholy, famine, servitude, seize and fill these empty stretches rapidly and without hindrance. It is a land which is calculated to nourish the dim, hereditary, confused aspirations of the Russian heart, rather than those productions of the mind which give an impetus to literature and the arts. Nevertheless, we shall see how the persistent seed will develop under this severe sky and amid such untoward influences, saved by the eternal spring which exists in all human hearts of every climate. The middle age of Russian literature, or the period ending with the accession of Peter the Great, produced first: The former resembles that of western Europe, being in the same vein, only inferior to it. Throughout Christendom, the Church was for a long time the only educator; monk and scholar being almost synonymous words; while outside the pale of the Church all was barbarism. At first, the writer was a mere mechanical laborer, or Chinese scribe, who laboriously copied the Gospels and the ancient Scriptures. He was respected as possessing one of the arcana of life, and as specially gifted through a miracle from on high. Many generations of monks passed away before the idea occurred to these humble copyists to utilize their art in recording their own personal impressions. At first there were homilies, mere imitations of those of the Byzantine fathers; then lives of saints; and the legendary lore of the monastery of Kiev, the great centre of prayer and holy travail of the whole Slavonic world. Here originated the first approach to romance of that time, its Golden Legend, the first effort of the imagination towards the ideal which is so seductive to every human soul. Then came the chronicles of wars, and of their attendant and consequent evils. Nestor, the father of Russian history, noted down his impressions of what he saw, in a style similar to that of Gregory of Tours.

Chapter 2 : Full text of "Krylov and his fables"

Ivan Krylov was born in Moscow, but spent his early years in Orenburg and Tver. His father, a distinguished military officer, resigned in and died in , leaving the family destitute. His father, a distinguished military officer, resigned in and died in , leaving the family destitute.

His father, a distinguished military officer, resigned in and died in , leaving the family destitute. A few years later Krylov and his mother moved to St. Petersburg in the hope of securing a government pension. Beginning in , Krylov also made three attempts to start a literary magazine , although none achieved a large circulation or lasted more than a year. Despite this lack of success, their satire and the humour of his comedies helped the author gain recognition in literary circles. For about four years Krylov lived at the country estate of Prince Sergey Galitzine , and when the prince was appointed military governor of Livonia , he accompanied him as a secretary and tutor to his children, resigning his position in . Little is known of him in the years immediately after, other than the commonly accepted myth that he wandered from town to town playing cards. By the end of his career he had completed some , constantly revising them with each new edition. From to he was employed by the Imperial Public Library , first as an assistant, and then as head of the Russian Books Department, a not very demanding position that left him plenty of time to write. Honours were now showered on him in recognition of his growing reputation: After he wrote little and led an increasingly sedentary life. A multitude of half-legendary stories were told about his laziness, his gluttony and the squalor in which he lived, as well as his witty repartee. Towards the end of his life Krylov suffered two cerebral hemorrhages and was taken by the Empress to recover at Pavlovsk Palace. After his death in , he was buried beside his friend and fellow librarian Nikolay Gnedich in the Tikhvin Cemetery. Olenin [4] and that of by Johann Lebrecht Eggink. Galberg carved a portrait bust of Krylov. Regarded as a sign of the progress of Romanticism in Russian official culture, it was the first monument to a poet erected in Eastern Europe. The sculptor Peter Clodt seats his massive figure on a tall pedestal surrounded on all sides by tumultuous reliefs designed by Alexander Agin [75] that represent scenes from the fables. This was so in the square named after him in Tver , where much of his childhood was spent. The seated statue of the fabulist is surrounded by twelve stylised reliefs of the fables in adjoining avenues. His fables were often rooted in historic events and are easily recognizable by their style of language and engaging story. Though he began as a translator and imitator of existing fables, Krylov soon showed himself an imaginative, prolific writer, who found abundant original material in his native land and in the burning issues of the day. Occasionally this was to lead into trouble with the Government censors , who blocked publication of some of his work. In the case of "The Grandee" , it was only allowed to be published after it became known that Krylov had amused the Emperor by reading it to him, [20] while "The Feast" did not see the light until , long after his death. In Russia his language is considered of high quality: His animal fables blend naturalistic characterization of the animal with an allegorical portrayal of basic human types; they span individual foibles as well as difficult interpersonal relations. Its real target is cronyism and Krylov dispenses with the deliberations of the mice altogether. Though both fables concern being made the dupe of another, Krylov tells of how one boy, rather than picking chestnuts from the fire, supports another on his shoulders as he picks the nuts and receives only the rinds in return. Fables of older date are equally laid under contribution by Krylov. The Hawk and the Nightingale is transposed into a satire on censorship in "The Cat and the Nightingale" [23] The nightingale is captured by a cat so that it can hear its famous song, but the bird is too terrified to sing. In one of the mediaeval versions of the original story, the bird sings to save its nestlings but is too anxious to perform well. Again, in his "The Hops and the Oak", [24] Krylov merely embroiders on one of the variants of The Elm and the Vine in which an offer of support by the tree is initially turned down. In the Russian story, a hop vine praises its stake and disparages the oak until the stake is destroyed, whereupon it winds itself about the oak and flatters it. A final verse likens the action to those who fail to honour learning although benefitting from it. It is generally acknowledged that "The wolf in the kennel" is aimed at the French invasion of Russia in , since the Emperor Napoleon is practically quoted in a speech made by the wolf. It was reused for a satirical print in with reference to the alliance between France,

DOWNLOAD PDF KRYLOF AND HIS FABLES

Britain and Turkey at the start of the Crimean War. The Russian Museum, St Petersburg The fables have appeared in a great variety of formats, including as illustrations on postcards and on matchbox covers. The four animals from the very popular "The Quartet" also appeared as a set, modeled by Boris Vorobyov for the Leningrad Porcelain Factory in The format therefore allows them to be placed in the various positions described in the fable. Not all the fables confined themselves to speaking animals and one humorous human subject fitted the kind of genre paintings of peasant interiors by those from the emerging Realist school. Two of those who took the subject up were Andrei M. Volkov in , [34] and Andrei Popov " in see left. Illustrated books, on the other hand, have been numerous and at the start of the 20th century the style of other new art movements were applied to the fables. In Heorhiy Narbut provided attractive Art Nouveau silhouettes for 3 Fables of Krylov, which included "The beggar and fortune" see below and "Death and the peasant". Dydykin - In this attractive product the action takes place in three bands across the bowl of the dish, with the guest taking flight in the final one. With him runs the cat which was rubbing itself against his leg in the middle episode. About the rim jolly fish sport tail to tail. In , Anton Rubinstein set 5 Krylov Fables for voice and piano, pieces republished in Leipzig in to a German translation. These included "The quartet", "The eagle and the cuckoo", "The ant and the dragonfly", "The ass and the nightingale", and "Parnassus". He was followed by Alexander Gretchaninov , who set 4 Fables after Ivan Krylov for medium voice and piano op. This was followed in by 2 Fables after Krylov for mixed a cappella choir op. Their fables were also the fruit of their mature years; they were long meditated and then distilled in the language and form most appropriate to them. Krylov had learned French while still a child and his early work followed La Fontaine closely. Thereafter he was more often indebted to La Fontaine for themes, although his treatment of the story was independent. The following are the fables that are based, with more or less fidelity, on those of La Fontaine:

Chapter 3 : Formats and Editions of Krylov's fables [calendrierdelascience.com]

What La Fontaine is in French, Ivan Krylov is in Russian. Or say, his fables are in Russian literature what the "Pilgrim's Progress" is in English. Issued between and , they won instant favor and have retained it ever since. Much of them has passed into proverb and it is a family custom in.

Chapter 4 : Results for Professor-W-R-S-Ralston | Book Depository

As one of the premier rare book sites on the Internet, Alibris has thousands of rare books, first editions, and signed books available. With one of the largest book inventories in the world, find the book you are looking for. To help, we provided some of our favorites. With an active marketplace of.

Chapter 5 : Formats and Editions of Krylof and his fables [calendrierdelascience.com]

LibriVox recording of Kriloff's Fables, by Ivan Andreevich Kriloff (Ivan Krylov). Read by Kevin W. Davidson. Herein is a collection of 86 fables translated into English from the written by Kriloff.

Chapter 6 : Krylof and his fables / - CORE

Krilof and His Fables. Ivan Andreevich Krylov. Strahan and Company, - Animals - pages. 0 Reviews Preview this book» What people are saying - Write a review.

Chapter 7 : Catalog Record: Kriloff's fables | Hathi Trust Digital Library

Search the history of over billion web pages on the Internet.

Chapter 8 : Russian Novelists (/)/1 - Wikisource, the free online library

DOWNLOAD PDF KRYLOF AND HIS FABLES

Krylof and his fables / By: Krylov, Ivan Andreevich, Published: () The songs of the Russian people, as illustrative of Slavonic mythology and Russian.

Chapter 9 : Kriloff's Fables : Ivan Krylov : Free Download, Borrow, and Streaming : Internet Archive

of results for "krylov fables" The Frogs Who Begged for a Tsar: (and 61 other Russian fables) Oct 22, by Katya Korobkina and Lydia Razran Stone.