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MUSICAL MOTIVE IN WALTER SCOTT'S AND FIODOR DOSTOYEVSKY'S WORKS

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Considering the similar motifs in Dostoyevsky's and Scott's works, especially wants to stop on a musical motif, rather the motif of emotional influence of the music. Dostoyevsky at the beginning of his literary creativity approached to music in the same way as Scott — with romantic position. The fact that Scott's characters and Dostoyevsky's early characters associated with certain music, confirms this transformation motif.

Key words: loan, transformation, motive, romantic idea, emotional influence of music.

This article is a fragment of my monograph titled *Scott. Dickens. Dostoyevsky. About motifs transformation* that was published in 2005 [16]. The relevance of this work due to the fact that it is not yet fully understood the influence of English literature in the early work of Dostoyevsky. From the story *White Nights* to the novel *Idiot* is a period in which there are numerous motives transformed by Dostoyevsky from the novels of his favorite English writers — Sir Walter Scott and Charles Dickens. Among children, love, criminal motives, a special place occupies the motif of the emotional influence of music on the nature of the behavior, the inner world of the characters of the Scottish bard and the Russian nobleman.

According to L. Grossman, in the home library of the Russian writer there were Walter Scott's novels. There were *Monastery* and *Waverly* in French, *St. Valentine's Day* and *The Fair Maid of Perth* in Russian. In the third section of Dostoyevsky's library it was the book by Thomas Carlyle *Historical and critical experiments* (translated from English, Moscow 1878), in which one section was dedicated to Scott. In a letter to one of his numerous correspondents, to N. Ozmidov, who asked Dostoyevsky about the literature to read to his daughter, the Russian writer said: «Let her read Walter Scott and Charles Dickens in translation, but these translations are very hard to get. (...) Dickens and Walter Scott can be given for 13-year-old children». Dostoyevsky's wife even recorded which novels by Walter Scott her husband encouraged to read to their children: *Waverley*, *Rob Roy*, *Guy Mannering*, *Ivanhoe*, *The Bride of Lammermoor*, *The Puritans*, *Kenilworth* [13, p. 237].

Repeatedly Dostoyevsky recalled Scottish bard in his *Diary of a Writer*: «Walter Scott is not a legitimist, but meaningful, high heartfelt reconciliation after the hatred of the past». Dostoyevsky encouraged fathers: «Teach your children by reading Walter Scott». In these notes the Russian writer counted Sir Walter Scott «to the phenomena that make up and beauty in the century» [13, p. 133]. Memories of Dostoyevsky's daughter confirm the enthusiasm of the Russian writer for the Walter Scott's works. «When my father went to Ems or work did not allow him to do it himself, he asked my mother read to us the works of Walter Scott and Charles Dickens. [...] During dinner he asked us about our impressions and rebuilt entire episodes of these novels. My father, who had forgotten the name of his wife, and the face of his beloved, remembered all the English names of the characters of Dickens and Walter Scott, which had produced an impression on him in his youth, and spoke of them as his close friends» [14, p. 105]. Passion of Dostoyevsky in his adolescence of the novels written by Scottish bard was strong, intoxicating, which undoubtedly affected the artistic style of the early Dostoyevsky. What is it that Dostoyevsky «postponed» from the novels of Sir Walter Scott in his stories and novels? At first view, striking more differences than similarities between these two writers: Sir Walter Scott — Scottish Baron, who was interested in the young of the romantic poetry, collected folk songs and ballads, who studied the history of his homeland and described the knights, kings, fighting between the clans of Scotland. Dostoyevsky is a Russian nobleman, who from a young age took Scott and Dickens novels, read with gusto criminal chronicles, in the works he showed the psychology of his characters. Mention may be similar for both writers' features: the desire to make their works interesting and entertaining for readers [21, p. 223, 325]; very detailed picture of the processes and events (historical or domestic). At the beginning of the novel *St. Ronan's Well* of Walter Scott points out the purpose of writing the work: «celebrare domestica facta» (to celebrate events of everyday life). In Dostoyevsky's letter to Christine Alchevska on April 9, 1876, we can read: «I brought the irresistible conclusion that the writer, in addition to the poem, must know exactly to the smallest (historical and current) represent the reality. That's why getting ready to write a great novel, and I planned to dive especially in the study — is not really actually, I with it already familiar, but the details of this...» [21, p. 322]. These Dostoyevsky's words resonate with Walter Scott's saying that the task of the writer is not showing a reader the wonderful scenes, but the exact reproduction of what is happening around him on a daily basic [20, p. 87].

It was Walter Scott can be considered as Dostoyevsky's teacher in terms of unerring sense of urgency, of modernity in the events of the past. Another common feature of creativity of both writers is a desire to «represent quite a wonderful person». Examples of such characters can serve Francis Osbaldiston (*Rob Roy*), Morton (*The Puritans*) and Prince Myshkin (*Idiot*). Writers solved that problem. A quite wonderful person is seemed to them really alive because of the peculiar artistic techniques: the great masters of art words made their positive characters eccentric goodies [21, p. 167].

Characteristically general compositional structure of the novels is in the following aspects: the growth rate of the dynamics of development, eventful, conflicts. Dostoyevsky introduced in his novel the disturbing tone that is typical for drama theater. This tone gave a particularly significant effect. These qualities can be found in the novels of Walter Scott. D. Urnov rightly observed that in the subjects of Sir Walter Scott are full of «continuous injection fine-spun intrigue, built according to the rule, which later was identified as parody: «Someone has struck someone» (Lewis Carroll) [18, p. 21]. There is a very characteristic manner of both writers receiving a collision between two poles — demons and angels, good and evil, purity and filth, duty and betrayal. There is no doubt that this technique is one of the most common romantic poetics. Examples include numerical collisions of Walter Scott's positive and negative characters, two hostile camps, worldviews (eg., Francis and Reshli Osbaldiston (*Rob Roy*), Ivanhoe and Buagilberg (*Ivanhoe*), Rowena and Rebekah (*Ivanhoe*); Katia and Netochka (*Netochka Nezvanova*) Nelly Valkovskaya and Natasha Ihmeneyeva (*Humiliated and offended*), Prince Myshkin and Rogozhin (*Idiot*), Murin and Ordynov (*Hostess*)).

Common to Walter Scott and Dostoyevsky that they put at the center of the narrative destiny humiliated, discarded by society people. Scottish bard, according to O. Senkovsky, «opened the European public disgusting poetry of gallows, scaffolds, executions, drunken gatherings and wild passions» [17, p. 49]. At the same time, the Russian writer saw the best of human qualities, even in people who crossed the line of the law, beggars, descended to the bottom of society. «But people are people everywhere. At the prison between the robbers I during four years distinguished finally the people [...]. There were deep, strong, beautiful characters and how was fun under the rough bark to find gold» (Letters 1, 138) [19, p. 67–68].

Considering the similar motifs in Dostoyevsky's and Scott's works, especially wants to stop on a musical motif, rather *the motif of emotional influence*

of the music. Getting acquainted with the novels of Scott and Dostoyevsky, the reader meets with a lot of scenes in which the characters sing the favorite musical motif, play the different musical instruments (such as the lute, the violin, the piano, the flute, ect.), listen to someone's singing or playing. It happens that a musical motif «sounds» in the mind of the character, pursuing him.

Dostoyevsky at the beginning of his literary creativity approached to music in the same way as Scott — with romantic position. «For him, music was an expression of personal feelings and experiences, yet something always great and deep» [11, p. 51].

The fact that Scott's characters (Henry Smith, Percy Shafton, Lucy Ashton) and Dostoyevsky's early characters (Netochka Nezvanova, violinist Efimov, Alexandra Mikhailovna, Katerina Ivanovna Marmeladova, Ordynov) associated with certain music, confirms this transformation motif.

The authors of numerous research works and memoirs devote much attention to the theme Dostoyevsky and music. Sofia Kovalevskaya remembering her childhood, writes about the frequent Dostoevsky's visits her parents' home. «Fyodor Mikhailovich was not a musician. He was one of those people for whom music enjoyment depends on the purely subjective reasons, the mood of the moment. Sometimes the most beautiful artistic performance of music cause him just yawn. Another time hurdy-gurdy, screeching in the yard pricked him to tears» [15, p. 36]. And further: «F. M. Dostoyevsky was very fond of music, it was almost always something humming to himself, and it was the best signified the good mood of his spirit» [15, p. 55].

Anna Dostoyevskaya recalls how her future husband told her that he returned to the fortress after a terrible scene, «executed» Petrashevists on Semenov parade ground, «went on his casemate in Alexeyev Ravelin all sang, loudly sang, so was glad to give life» [12, p. 31]. In 1863 Dostoevsky wrote to Turgenev, that his story *Ghosts* is similar to music. «And by the way, what do you think about music? Is this the pleasure or the positive necessity? In my opinion, it's the same language expressing that consciousness has not yet been overcome (not rational, but all consciousness) and thus brings positive benefits» [10, p. 43].

The character of the novel *St. Valentine's Day, or The Fair Maid of Perth* Henry Smith always singing your favorite tune while he works.

I whistle at my work whatever comes upper most, like an honest man, and commonly it is the Highlandman's «Och hone for Houghmanstares!» My hammer goes naturally to that tune (p. 415).

This motif penetrated so deeply into the soul of Henry Smith that everybody in his town also knows that tune. Poor Oliver Proudfoot was mistaken for Henry Smith, because he was in his cloak and whistled «his» melody, because of that Oliver was killed.

Oliver [...] whistling a pibroch, composed on the rout of the Danes of Loncarty, which he had picked up from its being a favorite of the Smith's, whom he made a point of imitating as far as he could (St. Valentine's Day, or The Fair Maid of Perth, p. 215).

Lucy Ashton perfectly plays the lute. William Ashton, her father, delighted by the talent of his daughter.

In passing through a large Gothic anteroom, Sir Willian Ashton heard the sound of his daughter's lute. Music, when the performers are concealed, affects us with a pleasure mingled with surprise, and reminds as of the natural concert of birds among the leafy bowers (The Bride of Lammermoor, p. 39).

Wordly lovelace Piercy Shafton sings in a fit of joy, that he managed to avoid punishment (he killed Hilbert Glendenning in a duel).

...he drank a few cups of claret, and sang (to himself) a strophe or two of the canzonettes of the divine Astrophel (The Monastery, p. 317).

Rosalie Bradford sings Captain Waverley the superstitious legend of St. Swithin's Chair.

The sweetness of her voice, and the simple beauty of her music, gave all the advantage which the minstrel could have desired, and which his poetry so much wanted (Waverley, p. 133).

These examples prove that singing and playing the musical instruments are an integral quality of the characters of the English bard. Characters of Scott's novels sing, because they have a happy mood, inner harmony with the outside world, or, on the contrary, the song they want to warn or to predict the future. For example, gypsy Meg Merrilies appeared in the house of Bertram at the time when the baby was born there, and sang his song-spell.

This charm she sung to a wild tune, in a high and shrill voice (Guy Mannering or the Astrologer, p. 32).

During the working on *Netochka Nezvanova*, in 1846, Dostoyevsky wrote to his brother Mikhail: «From seven o'clock in the evening I go to the Italian opera, in the gallery, listening to our incomparable singers» [10, p. 104]. According to A. Gozenpud, characters of Dostoevsky's early works «remember they had seen Italian shows, sing melodies of favorite arias. Music often allows them to experience the deeper emotional connection with others, discovering what can not be expressed in words» [11, p. 25].

Netochka Nezvanova is the most musical work of Dostoyevsky because almost every protagonist of this story is related to music; this is «the result of impressions and thoughts of the writer associated with the music and theater» [11, p. 35].

Netochka's stepfather is a frustrated musician because of his inability to work and the reluctance to improve his skills. He listens to play the famous violinist S., whose music awakened in him a long-standing dream of becoming a musician. Efimov takes the violin, trying to repeat play, which S. performed:

Музыка началась. Но это была не музыка... Это были не звуки скрипки, а как будто чей-то ужасный голос загремел в первый раз в нашем тёмном жилище... Я твердо уверена, что слышала стоны, крик человеческий, плач, целое отчаяние выливалось в этих звуках и, наконец, когда загремел ужасный финальный аккорд, в котором было всё, что есть ужасного в плаче, мучительного в муках и тоскливого в безнадежной тоске, — все это как будто соединилось разом («Неточка Незванова», с. 256).

«The music here sounds like a confession naked heart, like a cry of despair and unbearable meal» [11, p. 46], — says A. Gozenpud. For Efimov music is not so much virtuosity and quick fingers as cry of the soul of unfulfilled dreams.

It's hard not to agree that «according to Dostoyevsky, the music most of all is the voice of a tortured soul, the sound expression of disharmony of the world» [11, p. 43]. Under the influence of Alexandra Mikhailovna's playing Netochka Nezvanova firstly felt the ability to sing.

Она сидела за фортепьяно, импровизируя на тему одного любимейшего ею мотива итальянской музыки. Когда она перешла, наконец, в чистую мелодию арии, я, увлекшись музыкою, которая проникла мне в сердце, начала робко, вполголоса напевать этот мотив про себя... Я все более и более возвышала голос, во мне возбуждалась энергия, страсть, разжигаемая еще более радостным изумлением Александры Михайловны... («Неточка Незванова», с. 320).

Almost all of Dostoyevsky's characters love music, but could be called and those who are in a closed, tyrannical character is not peculiar passion for music. These characters include Peter Alexandrovich. Netochka was amazed to hear how this cold man sings — like from him is impossible to expect.

Я услышала его пение («Неточка Незванова», с. 330).

Husband of *Madame M-m*** (Little Hero) as smug and carefree whistling melody aria. Dreamer also sings of the story *White Nights*, when experiencing a sense of joy.

Я шёл и пел, потому, что когда я счастлив, я непременно мурлыкаю что-нибудь про себя, как всякий счастливый человек («Белые ночи», с. 157).

A. Gozenpud believes that this feature of the dreamer is autobiographical, «according to people who knew Dostoyevsky, joyful, elated state of mind he always expressed in singing» [11, 26]. The daughter of the writer recalls his father being in a joyful mood, singing softly Alexander Varlamov's romance *At the beginning you would not wake* [14, p. 62].

Dostoyevsky's dreamer is a man of moods, deeply and subtly feeling everything around.

Когда я проснулся, мне показалось, что какой-то музыкальный мотив, давно знакомый, прежде слышанный, забытый и сладостный, теперь все вспоминался мне... Мне показалось, что он всю жизнь просился из души моей... («Белые ночи», с. 187).

Zinaida Afanasevna, succumbing to persuasion her mother Maria Alexandrovna seduce old prince, sings in his presence.

Я не берусь описать, что сделалось с князем, когда запела Зина. Пела она старинный французский романс, бывший когда-то в большой моде. Зина пела его прекрасно. Её чистый, звучный контральто проникал до сердца... Этот романс вызвал сладостные воспоминания у старого князя:

— Vous me ravissez! Я теперь, теперь только вспомнил... Но... но... о ma charmante enfant... («Дядюшкин сон», с. 450).

Sometimes the music has a symbolic meaning in the lives of the characters. Remember the episode of Alexandra Mikhailovna, when she, really sick, mentally tortured, tired of life, «...подошла к фортепьяно и взяла несколько аккордов; в это мгновение с треском лопнула струна и запыла в длинном дребезжащем звуке...

— Слышишь, Неточка, слышишь? — сказала она вдруг каким-то вдохновенным голосом, указывая на фортепьяно. — Эту струну слишком, слишком натянули: она не вынесла и умерла. Слышишь, как жалобно умирает звук!» («Неточка Незванова», с. 342).

In the story *Hostess* music sounds «as a premonition and expectation unrealizable in reality happiness, about which the dreamer Ordynov dreams» [11, p. 48]. The song of Katherine sounds like unspoken yearning

for the true feelings. Singing and listening as if connected by invisible bonds of loving hearts from afar Ordynov and Catherine.

Как бы в ответ на тоску его, в ответ его задрожавшему сердцу, зазвучал знакомый — как та внутренняя музыка, знакомая душе человека в час радости... в час безмятежного счастья, — густой серебряный голос Катерины. Близко, возле, почти над изголовьем его, началась песня, сначала тихо и заунывно... Голос то возвышался, то опадал, судорожно замирая, словно тая про себя и нежно лелея свою же мятежную муку.. то снова разливаясь соловьиной трелью, и весь дрожа, пламеня уже неодолимою страстью, разливался в целое море... звуков («Хозяйка», с. 384).

Comparing the examples of the musical motif, we can notice a lot of similarities: positive characters of both writers endowed with musicianship, their inner world comes to life and responds sensitively with the sound of your favorite music motifs, music becomes like their best friend with whom they can divide the melancholy and increase the joy. Musical accompaniment emphasizes joyful or sorrowful mood of the character (the dreamer, Lucy Ashton), serves as a predictor of the future (Alexandra Mikhailovna, gypsy Meg Merrilies) reveals unseen before talent (Netochka Nezvanova, singer Louise), affects the deepest strings of the human soul, in order to revive unspoken and undercurrents feelings (Ordynov Katerina, Hilbert Glendenning).

Without doubt, the idea of the music of the early characters of Dostoevsky is purely romantic, like Walter Scott's one. Dostoyevsky revealed through the images of music his cherished idea — torment and suffering of a downtrodden man, the temporary victory of brutality and vulgarity against the beauty, the path through suffering to joy, a dream of harmony and happiness.

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МУЗИЧНІ МОТИВИ В ТВОРЧОСТІ ВАЛЬТЕРА СКОТТА ТА ФЕДОРА ДОСТОЄВСЬКОГО

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У статті розглядаються іпостасі музичного мотиву — емоційного впливу музики на героя — у творах В. Скотта і Ф. Достоевського. В обох авторів цей мотив несе романтичне навантаження, експлікує внутрішній характер героя, прогнозує майбутнє. Простежуються запозичення та трансформація музичного мотиву шотландського барда у ранній творчості російського письменника.

Романи В. Скотта можна назвати джерелом натхнення російського письменника Ф. Достоевський на початку своєї літературної творчості сприймав музику з романтичних позицій, як це було притаманно і В. Скотту. Для російського письменника музика була вираженням особистих почуттів, переживань і в той же час чимось незмінно великим та глибоким.

Порівнюючи музичні мотиви в обох письменників, можна помітити багато спільних рис. У значній кількості епізодів романів як Скотта, так і Достоевського герої то наспівують улюблений музичний мотив, то грають на різних музичних інструментах (лютя, скрипка, фортепіано, дудочка), то слухають чийсь спів або гру. Трапляється, що певний музичний мотив «зучить» в думках героя, немов переслідує його.

Спів та гра на музичних інструментах складають невід'ємну рису характерів героїв обох письменників. Вальтерскоттівські персонажі співають, бо у них радісний настрій, внутрішня гармонія із зовнішнім світом, або, навпаки, пісню вони хочуть заспівати, або ж передбачити майбутнє.

При цьому музичні мотиви, що проявляються в спадщині Скотта, зазнають трансформації у творчості Достоевського. Той факт, що вальтерскоттівські герої (Генрі Сміт, Персі Шафтон, Люсі Ештон) та герої раннього Достоевського (Нечочка Незванова, скрипаль Єфімов, Олександра Михайлівна, Катерина Іва-

нівна Мармеладова, Ординов) пов'язані з певним музичним супроводом, служить підтвердженням цієї трансформації мотиву.

Ключові слова: трансформація, запозичення, мотив, романтична ідея, емоційний вплив музики.

МУЗЫКАЛЬНЫЕ МОТИВЫ В ТВОРЧЕСТВЕ ВАЛЬГЕРА СКОТТА И ФЕДОРА ДОСТОЕВСКОГО

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В статье рассматриваются ипостаси музыкального мотива — эмоционального воздействия музыки на героя — в произведениях В. Скотта и Ф. Достоевского. В творчестве обоих писателей данный мотив несёт романтическую нагрузку, эксплицирует внутренний мир героя, прогнозирует будущее. Прослеживаются заимствования и трансформация музыкального мотива шотландского барда в раннем творчестве русского писателя.

Ключевые слова: заимствование, трансформация, мотив, романтическая идея, эмоциональное воздействие музыки.

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