TARTU ÜLIKOOL
1632
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STUDIA LITTERARUM OCCIDENTALIUM

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Настоящий сборник статей представляет собой первый выпуск непериодической серии работ по западным литературам, которая публикуется при кафедре западно-европейской литературы и классической филологии ТГУ. Все авторы сборника - за исключением А.-Т. Геништаса, работающего в Латвийском государственном университете (Рига) - связаны с ТГУ.

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The present collection of articles is the first publication in a non-periodical series of studies in the Western literatures, sponsored by the Chair of West-European Literature and Classical Philology of Tartu University. With the exception of A.-T. Geniušas of the Latvian State University (Riga), all the authors represented in the present collection are connected with Tartu University.

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Algis-Tomas Geniušas

RECURRENT MOTIFS IN 'MACBETH'

A. The Recurrent Motifs of Macbeth

In 'Macbeth', as well as in Shakespeare's other mature dramas, repetition helps to delineate characters by amplifying their personal motives. In so doing, repetition primarily involves significant key-words and spins them into filaments of persistent ideas which grow into the complex tissue of the dramatic atmosphere and situation. Changed by the clashing ideas of different characters, the dramatic situation gives rise to the emotional tension which is the generating force of drama.

The action of Shakespeare's greatest tragedies, and especially that of 'Macbeth', derives from the inner conflict of the protagonist, whose thoughts and actions result from his reaction to the dramatic situation and the motifs of other characters. The rise of Macbeth's career proceeds from his social environment, the position he holds therein, and the personal qualities of his character. The dramatic tension derives its force from the dualism of his personality. On the one hand, he is a loving husband, 'full of the milk o' human kindness', and enjoys 'golden opinions from all sorts of people' who deem him 'noble', 'worthy', 'valiant' and 'brave' (1,2,16-67). On the other, he is an ambitious, cruel warrior, who has 'carved out his passage' 'with his brandish'd steel' (1,2,19;17) and is prepared 'to bathe in reeking wounds' (Ibid., 39) to clear his way to the throne. Macbeth's mind is fully bent on 'the swelling act of the imperial theme' (1,3,128) which is to satisfy his aspiration to greatness. This motive of Macbeth's career is underscored by the frequent allusions

to 'great' and 'greatness' by secondary characters referring to Macbeth, as well as by its frequent occurrence in his own impassioned speeches. Ross extols Macbeth's valour in 'his kingdom's great defence' (1,3,99); Banquo alludes to the 'great prediction of noble having and of royal hope' (1,3,55-56) bestowed upon Macbeth by the Witches. On hearing the Witches' prediction Macbeth exclaims -

> Glamis, and thane of Cawdor!
> The greatest is behind.
>
> (1,3,116-117)

- and hurries to impart to his 'dearest partner of greatness ... what greatness is promised' her that she might 'not lose the dues of rejoicing' (1,5,12-16). The motif of greatness is taken up and further emphasized by Lady Macbeth in her deliberations on 'great Glamis' (1,5,23), 'this night's great business' (1,5,69) and 'our great quell' (1,7,72).

In pursuit of his sinister scheme Macbeth seeks to mask his thoughts under a semblance of well-meaning. The hidden drift of his hypocrisy is enhanced by his repeated references to darkness and robes, as cloaks for the secrecy of his true intentions:

> Stars, hide your fires;
> Let not light see my black and deep desires
>
> 1,4,50-51;

> Come, seeling night,
> Scarf up the tender eye of pitiful day
>
> 3,2,46-47.

Scarfs, blankets and palls are invoked by Macbeth and his wife to screen their felonious schemes (1,5,48-51;

3,2,46-47). As Cleanth Brooks puts it, 'the oldest symbol for the hypocrite is that of the man who cloaks his true nature under a disguise'.[1]

The recurrence of garment imagery forms an important motif in delineating the character of Macbeth, who exerts all his skill to tailor himself 'a giant's robe' (5,2,21). In fact, the progress of the recurrent garment imagery reflects the whole development of Macbeth's career. At the outset of the play Macbeth is reported to have 'carved out his passage... faced the slave', 'unseam'd him from the nave to the chops, and fix'd his head upon our battlements' (1,2,19-23), all these being applicable, at least in part, to the tailor's craft. When Macbeth for the last time attempts to refrain from murdering Duncan on the plea that he has bought

> Golden opinions from all sorts of people,
> Which would be worn now in their newest gloss,
> Not cast aside so soon
>
> 1,7, 33-35,

Lady Macbeth whips his flagging ambition by using the same sort of garment imagery:

> Was the hope drunk
> Wherein you dress'd yourself?
>
> 1,7, 35-36.

If Macbeth, at the start of the dramatic development, still feels aversion at the thought of 'borrow'd robes' (1,3,109), because, as Banquo states,

> New honours...
> Like our strange garments, cleave not to their mould
> But with the aid of use
>
> 1,3, 145-147,

---

1 Cleanth Brooks, The Well-Wrought Urn, (New York, 1947), p. 33.

after the murder of Duncan Macbeth experiences no such constraint when he describes the alleged murderers' 'daggers unmannerly breech'd with gore' (2,3, 121-122) and hypocritically exhorts his guests to 'briefly put on manly readiness' (2,3, 139). The ensuing tyranny of Macbeth's rule unveils the truth and incites the populace to insurrection, showing him that he 'cannot buckle his distemper'd cause within a belt of rule' (5,2 15) and that 'his title hang(s) loose about him, like a giant's robe upon a dwarfish thief' (5,2, 20-22). In the finale the garment motif passes from speech into dramatic action when, bewildered by the inevitability of crushing defeat, Macbeth confusedly commands Seyton to help him don his armour and then orders him to remove it (5,3, 35-54). Thus the recurrent robe imagery intensifies the effect of Macbeth's duplicity and follows its progress through the whole dramatic development.

The theme of Macbeth's duplicity is also reinforced by a series of direct statements. For instance:

> 'Look like the time... look like the innocent flower' (1,5, 65-66; 'False face must hide what the false heart doth know' (1,7,82); 'the false man' (2,3,143); 'the undivulged pretence... of treasonous malice' (2,3, 137-138); 'Masking the business from the common eye' (3,1,124); 'And make our faces vizards to our hearts, disguising what they are' (3,2, 34-35).

Macbeth's tragedy proceeds from the incompatibility between the sensitivity of his nature and the obduracy of his deeds. Highly susceptible to the emotional effect of his atrocious murders, Macbeth appraises his crimes through the recurrent conceptions of 'blood', 'murder' and 'horror'. Perhaps the most distinguished feature of Macbeth's speech is its frequent allusion to 'blood', reiterated twenty-two times throughout the tragedy, whereas in the speech of the other characters the word occurs

but seldom (Macduff - four times, Lady Macbeth - four times, Malcolm - twice, and Ross only once). These allusions to blood are tinged with his aversion and horror in such phrases as -

> 'bloody instructions' (1,7,9); 'gouts of blood' (2,1,46); 'the bloody business' (2,1,48); 'Will all great Neptune's ocean wash this blood/clean from my hand?' (2,2, 60-61), etc.

Macbeth's vehement and repeated references to blood contrast with its frigid and factual mention by his wife after the assassination of Duncan:

> ... go carry them, and smear
> The sleepy grooms with blood.
>
> 2,2, 49-50;
>
> If he do bleed,
> I'll gild the faces of the grooms withal.
>
> 2,2, 55-56.

It is noteworthy, however, that at the final stage of her life Lady Macbeth also comes to regard the murder of Duncan with horror and repugnance:

> Yet who would have thought the old man
> To have had so much blood in him?
>
> 5,1, 38-39;
>
> Here's the smell of the blood still.
>
> Ibid., 48.

Macbeth's compulsive reiteration of 'blood' is reinforced by his insistent emphasis of the horror of his crimes, 'Whose horrid image' - as he exclaims - 'doth un-

fix my hair' (1,3,135). As a result, Macbeth's thoughts are wholly engrossed in 'the horrid deed' (1,7,24) and tormented by 'horrible imaginings' (1,3,138). The shattering impact of bloodshed on Macbeth's mind is also magnified by his reiteration of 'murder' and 'horror', which occur in his speeches fifteen and seven times respectively, in contrast to their rare occurrence in the speech of other characters (Macduff - seven and one, Lennox - two and one, Lady Macbeth - two and none).

B. The Intertwining Motifs of Macbeth and the Witches

The duplicity of Macbeth's personality is dramatically anticipated and constantly reinforced by the equivocal statements of the Witches, who personify his progress in guilt and crime. Throughout the play the Witches appear to foreshadow the imminence of Macbeth's subsequent moral debasement.

The first indication of the kinship between the Witches' cryptic remarks and Macbeth's impulsive thoughts was suggested by E. Dowden who found it very significant that Macbeth's opening words 'So foul and fair a day I have not seen' (1,3,38) should echo the Witches' equivocal insinuation that 'Fair is foul, and foul is fair' (1,1,11).[2]

The Witches' riddles strike the key-note of Macbeth's double nature and his passionate struggle for a glorious career, implicitly echoing in the sinister incantation round the cauldron: 'Double, double, toil and trouble...' (4,1,10; 20; 35). The repetition of 'double' forms an important motif in the speeches of various characters to suggest the vehemence of Macbeth, his agonizing doubts and the treacherous nature of his ambitions; so, his wife replies to Duncan's remark that his visit has brought them a lot of 'trouble':

[2] E.Dowden, Shakespeare: His Mind and Art, (London,1892), p. 246.

All our service
In every point twice done and then done double
Were poor and single business ...

1,6, 14-16.

It is worthy of notice that Lady Macbeth's repetition of 'double' occurs in nearly the same framework of associations ('double - business - trouble') as that of the cauldron incantation ('double - toil - trouble').

In Macbeth's own speech the recurrent motif of 'double' amplifies his seething doubt and hesitation. Thus before the murder of Duncan, he is agonized by the thought that -

He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed;

1,7, 12-14.

The same idea recurs in Macbeth's thoughts about Macduff:

Then live Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live

4,1, 82-84.

This all-round implication of resolution, deceit and confusion culminates when Macbeth finally calls down a curse upon the Witches:

And be these juggling fiends no more believed,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope

5,8, 19-22.

The ambiguous hints of the Witches' prophecies (e.g. 'Lesser than Macbeth, and greater! Not so happy, yet much happier'. 1,3, 65-66) work havoc upon Macbeth's mind, which sways in suspense between insoluble contradictions:

> This supernatural soliciting
> Cannot be ill, cannot be good: if ill
> Why hath it given me earnest of success,
> Commencing in a truth? I am thane of Cawdor:
> If good, why do I yield to that suggestion
> Whose horrid image doth unfix my hair...
>
> 1,3, 130-135.

Torn by the incompatibility of these two attitudes, Macbeth finally rejects all moral principles and obligations and concludes that 'nothing is but what is not' (Ibid., 141-142).

Blindfolded by 'the fog and filthy air' (1,1,12) of the Witches' 'riddles and affairs of death' (3,5,5), Macbeth loses his mental balance. The rashness of his schemes is expressed in the recurrent images of 'heat', 'smoke', and 'disordered brain'. Rashness is indeed an innate feature of Macbeth's character, evidenced by the Sergeant's report of how in the heat of battle Macbeth's 'brandish'd steel... smoked with bloody execution' as if he 'meant to bathe in reeking wounds' (1,2, 17-18; 39). Macbeth's ardour is repeatedly stressed in such of his phrases as -

> I burned in desire to question them further
>
> 1,5,4;
>
> art thou but
> A dagger of the mind, a false creation,
> Proceeding from the heat-oppressed brain?
>
> 2,1, 37-39;
>
> Words to the heat of deeds too cool breath gives.
>
> Ibid., 61.

The path of crime leads both Macbeth and his wife to insanity. The dramatic development of this theme is reinforced by suggestive references to mental stress and madness, recurring throughout the play (1,3, 139-141; 149; 1,7,58; 65-67; 2,2,34; 46; 3,3,73; 3,4, 78-80; 5,2, 13-14; 23; 5,3, 40-42). 'The flaws and starts' (3,4,63) of Macbeth's growing anxiety betray 'his pester'd senses' (5,2, 23) and are obvious manifestations of mental derangement:

> Some say he's mad, others that lesser hate him
> Do call it valiant fury.
>
> 5,2, 13-14.

The climaxes of Macbeth's mental and emotional disturbance occur after his perpetration of murders, and the tumultuous upsurge of his excitement makes Lady Macbeth characterize him as 'mad', 'brainsick' and 'quite unmann'd in folly' (2,2,34; 3,3, 73). Macbeth himself alludes to his 'dull brain... wrought with things forgotten' (1,3, 149-150) and to his morbid thoughts whose 'function is smother'd in surmise' (Ibid., 139-141), and admits to his guests that he has 'a strange infirmity' (3,4,86). As a result of this utter mental disorder, life to Macbeth becomes -

> a tale
> Told by an idiot, full of sound and fury
> Signifying nothing.
>
> 5,5, 26-28.

At the lowest ebb of his depression, Macbeth entreats the Doctor to -

> minister to a mind diseased ...
> Raze out the written troubles of the brain
> And with some sweet oblivious antidote

Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart.

5,3, 40-45.

Another link between Macbeth and the Witches is to be found in his references to wild beasts, venomous snakes and ominous birds -

'the wolf' (2,1,53), 'bear', 'rhinoceros', 'tiger' (3,4, 100-101); 'the snake' (3,2,13), 'the serpent', 'the worm' (3,4,29), 'her former tooth' (3,2,15) - 'teeth' (3,4,31) - 'poison' (3,2,24) - 'venom' (3, 4,30); 'the crow' (3,2,50), 'the shard-borne beetle' (3,2,42);

many of which also form the evil ingredients of the Witches' cauldron.

In addition, we have the word 'wither'd' to describe both the Witches -

What are these
So wither'd and so wild in their attire?

1,3, 39-40 -

and their crimes -

witchcraft celebrates
Pale Hecate's offerings, and wither'd murder, ...

2,1, 51-52.

This is echoed by the First Witch's threat to 'drain him (Macbeth) dry as hay' (1,3,18), and in Macbeth's ultimate complaint that his 'way of life is fall'n into the sear, the yellow leaf' (5,3, 22-23).

Thus even the seemingly casual remarks of the Witches anticipate Macbeth's doom. The First Witch's threat that -

Sleep shall neither night nor day
Hang upon his pent-house lid.

1,3, 19-20

is carried into effect after the two successive murders:

Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more; Macbeth shall sleep no more.

2,2, 42-43;

You lack the season of all natures, sleep.

3,4,141.

And finally, the implicit correlation between the Witches and Macbeth is confirmed in their association with darkness and hell. Thus the Witches are referred to as 'the instruments of darkness' (1,3,124), 'night's black agents' (3,2,53), 'juggling fiends' (5,8,19), 'black Hecate' (5,8,19); while Macbeth is 'black Macbeth', 'devilish Macbeth', 'a devil', 'a hell-kite' (4,3,52; 117; 56; 217) and a 'hell-hound' (5,8,3).

C. Macbeth and his Fiend-like Queen

The dramatic tension in 'Macbeth' is built up on the affinities and contrasts between the motives of the leading characters. This is particularly evident in the parallel motifs of Macbeth and his wife, whose minds are entirely fixed on the attainment of greatness.

Lady Macbeth's persistent adhesion to the idea of greatness is reinforced in her outspoken allusions to 'sovereign sway and masterdom' (1,5,71):

'thou wouldst be great'; 'great Glamis'; 'great news',
'Great Glamis! worthy Cawdor! Greater than both...';

'this night's great business'; 'our great quell'; 'our great feast' (1,5,19; 23; 55-56; 39; 69; 1,7, 72; 3,1,12).

Lady Macbeth is particularly fond of the word 'business' which stresses the practical and resolute nature of her temperament. Her scheme of killing Duncan is 'this night's great business, (1,5,69).

She welcomes him at her castle, calling his lavish reception a 'poor and single business' (1,6,16), and eventually feigns surprise at its predetermined issue:

What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house?

2,3, 86-88.

Lady Macbeth's ruthless cynical attitude contrasts with the alert sensitivity of Macbeth, who refers to 'the deep damnation' of 'the bloody business', and 'the horrid deed' (1,7,20; 24; 2,1,48).

The dramatic conflict between the determination of the one and the sensibility of the other is enhanced by the similarities and contrasts in their invocations to 'night' before the perpetration of the murders. Lady Macbeth sees the night, thick with 'the dunnest smoke of hell' (1,5, 48-49), as an accomplice, ready to 'blanket' her 'keen knife' and 'the wounds it makes' (Ibid., 50-51), Macbeth, on the contrary, thinks little of the execution itself and rather concentrates on the aspect of its moral impact, entreating the night to smother his gnawing conscience:

Come, seeling night,
Scarf up the tender eye of pitiful day,
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale!

3,2, 46-50.

D. The Contrapuntal Motifs of the Victims of Macbeth's Treachery

The growing dramatic tension is heightened by the conflicting motifs of the Macbeths and their prospective victims. Thus, in contrast with Macbeth's predetermined treachery, the framework of Duncan's mind is outlined in his cumulative insistence on such human values as 'absolute trust', 'honour', 'nobleness', 'plenteous joys', 'love', and 'great happiness' (1,4,14; 39; 1,6,10; 1,4,41; 33; 1,6, 11-12; 23; 29; 1,2,58), - and his unimpaired sense of indebtedness to Macbeth: 'the sin of my ingratitude...', 'that swiftest wing of recompense...', 'the proportion both of thanks and payment...', 'thy due...' (1,4, 15-21).

The contrast between Duncan's humanity and Macbeth's inhumanity is manifest in the antithetic character of the epithets recurrently employed by Duncan and Macbeth to express their determining sensations. Duncan's high esteem for valour and his confidence in people's good will are expressed in his use of such commendatory and endearing epithets as 'worthy' (1,2,24; 48; 1,4,14; 47; 54), 'valiant' (1,2,24; 1,4,54), 'noble' (1,2,67; 1,4,29), 'pleasant', 'sweet', 'gentle', 'most kind' (1,6, 1-3; 2,1,16). Macbeth's epithets, on the contrary, spring from the dismal tumult of his self-centred mind: 'horrid', 'horrible', 'terrible', 'bloody', 'false', 'sightless', 'double', 'foul', 'roughest', 'blasted', 'smother'd' (1,3, 135; 1,7,24; 1,3,138; 1,7,80; 9; 82; 23; 24; 1,3,38; 47; 77; 141).

Macbeth's violent passions are high-lighted by Banquo's calm and sober temperament. This contrast is conveyed by the recurrent juxtaposition of their sensations, which conspicuously diverge in reaction to the elements of the Witches' sphere: 'thunder', 'lightning',

'rain', and 'the heath', derived from the traditional elements of air, fire, water and earth. Macbeth immediately clings to the conflagratory elements of fire and air, which are akin to the frenzied turbulence of his instincts. 'Enkindled... unto the crown' (1,3,121), Macbeth 'burned in desire to question them further'; however, 'they made themselves air, into which they vanish'd' (1,5,3-5). But, for Banquo, the Witches remain earthy creatures -

> The earth hath bubbles as the water has,
> And these are of them.
>
> 1,3, 79-80.

This initial divergence is later accentuated by the contrast between the barrenness of Macbeth's career -

> Upon my head they placed a fruitless crown,
> And put a barren sceptre in my gripe
>
> 3,1, 61-62;
>
> my way of life
> Is fall'n into the sear, the yellow leaf
>
> 5,3, 22-23 -

and the symbolical growth of Banquo's issue, which is revealed through his repeated references to seeds, grains, roots, growing and harvest (1,3, 58-59; 84; 1,4, 32-33; 3,1,5; 70), and reinforced by his cumulative employment of domestic imagery suggestive of procreation and an industrious household: 'bed', 'cradle', 'breed', 'mansionary', 'husbandry', 'candles', 'guest' (1,6, 3-9).

The dramatic function of Macduff is to convey the pathos of the general suffering and incorporate its climax in his personal bereavement. Accordingly, the chief elements of Macduff's language are generalized notions of dread and anguish: 'horror' (2,3,45; 61), 'murder' (2,3, 48; 55; 67; 68; 81); 'death' (2,3, 57-58), 'treason'

(2,3,55); 'delour' (4,3,8); 'new widows ... new orphans ... new sorrows' (4,3,5); 'poor country', 'nation miserable' (4,3,31; 103).

By right, it is Macduff who pronounces judgment on 'the usurper' (5,7,55) and eventually carries out the execution. His outspoken challenge to Macbeth's rule of terror is given in a profuse accumulation of epithets branding Macbeth as a 'damn'd', 'bloody', 'accursed...' (4,3,56; 104; 107) 'devil', 'hell-kite', 'fiend', 'hell-hound', 'villain', and 'coward' (4,3,56; 217; 233; 5,8,3; 7; 23).

Malcolm

As the legitimate successor to the usurped throne, Malcolm regrets his people's woes, pathetically referring to his 'poor country', 'poor state', its 'deadly grief', 'strong sorrow', 'black scruples' and 'despair', and most frequently reiterating the words 'grief' and 'sorrow' (4,3,46; 132; 53; 216; 2,3,130; 4,3,116; 174; 209, 215; 228; 5,8,50).

In organizing the overthrow of Macbeth's 'watchful tyranny' (5,8,67), Malcolm formulates his attitude on the antithetis between the treachery of the 'black... devilish Macbeth' (4,3,52; 117) and the 'heavenly gift of prophecy' and 'healing benediction' of the 'good king' and 'gracious England' (4,3,157; 155; 147; 43; 189). To Macbeth's 'voluptuousness', 'lust', 'avarice', 'quarrels unjust' and 'confineless harms' (4,3,61,63,78,83,55) he opposes his own accepted ideals of such 'king-becoming graces', as 'justice', 'verity', 'temperance', 'stableness', 'bounty', 'perseverance', 'mercy', etc. (4,3, 91-94). Denouncing Macbeth's iniquities, he champions 'virtue', 'grace', the 'strong knots of love', 'the sweet milk of concord', 'universal peace', 'all unity on earth', 'truth and honour' and 'modest wisdom' (4,3, 19-119).

E. The Choric Commentary of the Porter

There is nothing incidental in 'Macbeth'. All the episodes and statements therein are fully subjected to the development of the principal theme. Even seemingly casual remarks, like those of the First Witch's threat to drain the 'master o'the Tiger' and to deprive him of the benefit of sleep, are designed to echo or to anticipate important dramatic issues.

In Shakespeare, minor parts are frequently bestowed with the function of a choric commentary, as has been pointed out by A. Nicoll:

> 'The fundamental comments made by the chanting crowds which appeared on the Athenian stage have been passed over in Elizabethan and modern drama to individual characters who sometimes, like Lear's Fool and Horatio, have an integral part in the working out of the tragic theme and sometimes, like Enobarbus, remain apart'. [3]

One of the popular voices in Shakespeare's tragedies is the Porter of Macbeth's 'hell' castle. His remarks stress the symbolic motifs of Macbeth's lust for royal power. By alluding to himself as 'porter of hell-gate' and by pledging to 'devil-porter it no further' because 'this place is too cold for hell' (2,3,2; 19-20), the Porter suggests the infernal designs of his masters, and the phrasing directly echoes Lady Macbeth's invocation to the infernal spirits 'to stop up the access and passage to remorse' (1,5,42) by blindfolding it 'in the dunnest smoke of hell' (1,5,49), and Macbeth's disappointment that 'words to the heat of deeds too cool breath gives' (2,1,61).

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[3] A. Nicoll, The Theory of Drama. (London, 1937), p. 159.

The Porter's reiteration of 'Knock, knock, knock...' (2,3, 4; 9; 15; 19) underlines Macbeth's own tumultuous feelings:

> ... And make my seated heart knock at my ribs,
> Against the use of nature
>
> 1,3, 136-137;
>
> Whence is that knocking?
> How is't with me, when every noise appals me?
>
> 2,2, 57-58;
>
> Wake Duncan with thy knocking! I would thou couldst!
>
> Ibid., 74.

The duplicity of the Witches and Macbeth is also echoed by the Porter:

> Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven.
>
> 2,3, 10-14.

Here, too, we meet the significant motif of Macbeth's failure to tailor his career -

> Faith, here's an English tailor come hither, for stealing out of a French hose
>
> 2,3, 16-17,

which also reappears in Menteith's remark that Macbeth's title hangs loose about him, 'like a giant's robe upon a dwarfish thief' (5,2, 20-22).

And finally, the Porter's reference to 'a farmer that hanged himself on the expectation of plenty' (2,3, 5-6) echoes Lady Macbeth's unfulfilled expectation that 'this night's great business... shall to all our nights and days

to come/Give solely sovereign sway and masterdom' (1,5, 66-68), and is the first suggestion of her eventual suicide.

F. Recurrent Motifs Promoting and Intensifying the Dramatic Progress

The fact that the recurrence of the principal motifs intensifies the dramatic conflict has been recognized by all great dramatists, who have 'felt that in order to sound the depths of the soul of the audience they must strike always at the same spot'. [4]

Like the orchestral prelude to an opera, the initial scenes in 'Macbeth' create and condense an atmosphere of natural and social chaos which strikes the key-note of Macbeth's career. The ominous theme of 'shipwrecking storms and direful thunders' (1,2,26) is alternately voiced by the Witches and the bleeding Sergeant in the three successive scenes of this prelude, which culminates in Macbeth's violently confused emotions conveyed through the image of a raging tempest:

The Witches: 'thunder, lightning, ...rain'; 'the hurlyburly'; 'the fog and filthy air'; 'a wind'; 'tempest-tost'; 'wreck'd' (1,1,2; 3; 12; 1,3,11; 25; 28) -

The Sergeant: 'two spent swimmers'; 'the multiplying villanies of nature'; 'shipwrecking storms and direful thunder break' (1,2,8; 11; 26) -

Macbeth: 'So foul and fair a day I have not seen; 'blasted heath'; 'the wind'; the swelling act of the imperial theme'; 'my thought... Shakes so my single state of man...' 'Time and the hour runs through the roughest day'; 'But here, upon this bank and shoal of time. We'd jump the life to come'; '... shall blow the horrid

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4 A. Nicoll, op.cit., p. 56.

deed in every eye, /That tears shall drown the wind'. (1,3,38; 77; 82, 128; 140; 147; 1,7, 6-7; 24-25).

Apart from the sustained theme of a raging tempest, the confusion of Macbeth's thoughts is emphasized by the equivocal statements of the Witches, the Sergeant, and Macbeth himself:

W. 'Fair is foul, and foul is fair'

1,1, 11;

S. ... whence comfort seem'd to come
Discomfort swells.

1,2, 27-28;

M. ... and nothing is
But what is not.

1,3, 141-142.

Another function of the accumulative storm imagery is to pitch the note of Duncan's impending murder which is immediately preceded by an 'unruly' 'rough' night (2,3,59; 66) during which 'chimneys were blown down' and 'strange screams of death' prophesied 'of dire combustion and confused events new hatch'd to the woeful time' (2,3, 60-64).

Shakespeare derived this implication of storm imagery from the popular prejudice of his time that such an imposing event as a monarch's murder should be presaged by an unusual commotion of nature. Accordingly, the overthrow and subsequent assassination of Richard II are foreshadowed by tokens 'witnessing storms to come, woe and unrest' (R. II, 2,4,22), while the impending deaths of Henry VI and Julius Caesar are dramatically anticipated by such suggestive images as 'hideous tempest shook down trees' (3 H. VI, 5, 6,46) and 'a tempest dropping fire' (J.C., 1,3,10).

The whole atmosphere of 'Macbeth' is steeped in the imagery of night and hell, which were traditionally associated with crime, death and disaster.

Macbeth plots 'this night's great business' (1,5,66), urged on by the equivocal insinuations of the Witches, who are referred to as 'instruments of darkness' (1,3,124), 'night's black agents' (3,2,53), 'secret, black and midnight hags' (4,1,48), - and acts under the cover of 'thick' and 'seeling night' (1,5,51; 3,2,46). The impact of the murders is gradually augmented by suggestive preliminary allusions to 'night' occurring thirteen times before the slaying of Duncan, and fifteen times before that of Banquo. The suspense before each catastrophe is enhanced by repetition of the ominous 'to-night'.

Messenger, The King comes here to-night. 1,5,29;

Macbeth. Duncan comes here to-night. 1,5,57;

Duncan. We are your guest to-night. 1,6,25.

The recurrence of 'to-night' becomes especially prominent before the murder of Banquo:

To-night we hold a solemn supper, sir,
And I'll request your presence.

3,1, 14-15;

It is concluded! Banquo, thy soul's flight,
If it find heaven, must find it out to-night.

Ibid., 140-141.

The effect of the six-times-repeated 'to-night' (3,1, 14; 130; 141; 3,2,2; 28; 3,3,16) is reinforced by Macbeth's insistent indication of the fatal hour -

Till you return at night.

Till seven at night.

Till supper time.

3,1,35; 41; 43, -

by the dramatic implication of Banquo's supposition that he 'must become a borrower of the night for a dark hour or

twain' (3,1 26-27), and by Macbeth's strict injunction to the Murderers that both Banquo and his son 'must embrace the fate of that dark hour' (Ibid., 136-137).

Besides intensifying the dramatic tension before the impending murders, the reiterated image of night emphasizes the popular condemnation of Macbeth's tyranny which, in Ross's phrase, like 'dark night strangles the travelling lamp' and enforces 'night's predominance, or the day's shame' (2,4, 7-8).

The atmosphere of 'Macbeth' is imbued with the chilling sensation of fear and insecurity, which is alluded to throughout the play no less than sixty-five times. The motif of fear runs through all the vicissitudes of Macbeth's life from the inception of his selfish career. Before giving himself up to his desire for greatness, Macbeth had served his country as a 'brave and valiant' warrior, 'nothing afeard... of strange images of death' (1,2, 16; 24; 1,3,96-97). Now he shakes with 'present fears' and 'horrible imaginings' (1,3,137-138) while scheming the assassination of Duncan, and is entirely unnerved by its accomplishment:

> I'll go no more:
> I am afraid to think what I have done.
> Look on't again I dare not.
>
> 2,2, 50-52.

Macbeth is driven to the murder of Banquo and the persecution of Macduff by his restless sensation of insecurity and his suspicion of all possible rivals for his unsteady throne:

> Our fears in Banquo
> Stick deep; and in his royalty of nature
> Reigns that which could be fear'd.
> ... There is none but he
> Whose being I do fear
>
> 3,1, 48-54;

Thou hast harp'd my fear aright.

4,1, 74;

Then live, Macduff, what need I fear of thee?
But yet I'll make assurance double sure, ...
That I may tell pale-hearted fear it lies ...

Ibid., 82-85.

Macbeth's incessant fear is underscored in his repeated references to his 'terrible dreams', 'restless ecstasy', 'sauey doubts and fears' (3,2,18; 22; 3,4,25). Fatigued by these overmastering sensations, at the close of his career he feigns to believe that he has 'supp'd full with horrors' and 'almost forgot the taste of fears' (5,5,13; 9). Confronted with impending retribution, he desperately repeats to himself -

'I cannot taint with fear'; I will not be afraid';
'Fear not, Macbeth'; 'Fear not' (5,3,3; 59; 6;
5,5,44),

though seeing fear's morbid image in the 'linen cheeks' of his 'cream-faced' servant, he feels 'sick at heart' (5,3,16; 11; 19).

Macbeth's sensation of fear is highlighted by the repeated remarks of other characters. Thus, noting Macbeth's startled reaction to the prediction of the Witches, Banquo exclaims:

Good sir, why do you start, and seem to fear
Things that do sound so fair?

1,3, 51-52.

Banquo's remark is subsequently enlarged upon by Lady Macbeth, who takes her husband's 'flaws and starts' as mere 'impostors to true fear' (3,4, 63-64) proceeding from his susceptible imagination:

'tis the eye of childhood
That fears a painted devil.

2,2 54-55;

This is the very painting of your fear.

3,4, 61.

Knowing him well, she understands that his unwillingness to murder Duncan is due to his fear rather than to his lack of ambition:

... that which rather thou dost fear to do
Than wishest should be undone.

1,5, 25-26.

Art thou afeard
To be the same in thine own act and valour
As thou art in desire?

1,7, 39-41.

Subsequently Lady Macbeth lashes her husband's ambition time and again in order to curb his outbreaks of fear:

'Are you a man?'; 'Shame itself!'; 'What, quite unmann'd in folly?'; 'Fie, for shame!'; 'Fie, my lord, fie! a soldier, and afeard?' (3,4,58; 66;,73; 74; 5,1,35).

The dramatic effect of Macbeth's fear is magnified by contrast with Banquo's calm assurance and Lady Macbeth's audacity:

Speak then to me, who neither beg nor fear
Your favours nor your hate.

1,3, 60-61;

My hands are of your colour; but I shame
To wear a heart so white.

2,2. 64-65.

The motif of Macbeth's incessant dread is consummated in his fatal encounter with Macduff on the battlefield:

Macbeth. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man:
... 'I'll not fight with thee.

Macduff. Then yield thee, coward.
And live to be the show and gaze o'the time...

5,8, 16-24.

Macbeth's 'watchful tyranny' (5,8,67) fills his subjects with dread and distrust, blighting their natural longing for mutual confidence and solidarity; or, as Malcolm puts it, they -

Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.

4,3, 98-100.

The motif of general dread is voiced by a number of personages who represent different degrees of the social hierarchy. Thus Macbeth's first act of violence rouses 'the sleepers of the house' 'to countenance this horror' (2,3,88; 85), whose breath-taking effect is, in Banquo's words, fraught with 'fears and scruples' (2,3,135). The idea of the people's mounting fear is conveyed through the reiteration of 'fear' and 'I dare not' in a number of deeply suggestive statements:

'You know not whether it was his wisdom or his fear'; 'All is fear and nothing is the love'; 'I dare not speak much further'; 'we fear... we fear...'; 'To fright you thus, methinks, I am too savage'; 'I dare abide no longer'; 'I think, but dare not speak' (4,2, 4-5; 12; 17; 20; 70; 73; 5,1,87).

This general motif of fear culminates in Macduff's effort to persuade Malcolm into heading the people's struggle for their rights against Macbeth's abusive autocracy:

> But fear not yet
> To take upon you what is yours
>
> 4,3, 69-70;
>
> yet do not fear;
>
> Ibid., 87.

Finding, however, the legitimate successor to the Scottish throne unsettled and daunted, Macduff bitterly concludes that 'the title is afeer'd', 'goodness dare not check' the tyranny, and the 'poor country' is 'almost afraid to know itself' (4,3, 33-34; 164-165).

Macbeth's atrocious deeds are alien to human nature. This view is vigorously stressed through the reiteration of such notions as 'unnatural' and 'strange'. Thus we hear that before Duncan's murder 'the earth was feverous and did shake' (2,3, 65-66), that the assassination was perpetrated ' 'gainst nature' (2,4,27), and that men's 'infected minds' are subject to 'a great perturbation in nature' (5,1,80; 107) because 'unnatural deeds do breed unnatural troubles' (5,1, 79-80). Macbeth's atrocities are described as 'strange' and are associated with such conceptions as -

> 'strange intelligence', 'strange images of death', 'strange garments', 'strange screams of death', 'things strange', 'a thing most strange and certain', 'strange invention', 'strange things', 'my strange and self-abuse' (1,3,76; 97; 145; 2,3,37; 14; 3,1,33; 3,4,139; 142).

Macbeth himself calls Banquo's ghost 'more strange than such a murder is' and complains that it makes him 'strange even to the disposition' that he owns (3,4, 82-83; 112-113).

These are certainly proofs that Shakespeare employed recurrent motifs not only to increase the dramatic tension, but also to highlight the humanist issues.

A s t a L u i g a s

TURGENEV'S INFLUENCE ON ARNOLD BENNETT'S NOVELS

During the late eighties and early nineties the prevailing foreign influence on the development of the English novel was that of French realism and naturalism. Its limitations, however, soon became evident and a reaction set in. This reaction, especially against the pessimism, scientific determinism and one-sided photographic documentation of the naturalists, was to be felt by the English disciples of the French school themselves as well as by the English critical opinion and the reading public at large. The discontent gave rise to an endeavour to find some other forms of literary expression that would correspond more to the best traditions of English realism, its interest in moral problems, aesthetical purity and belief in the ultimate progress of the mankind.

That type of realism was Russian realism on the second half of the nineteenth century. The works of the great Russian novelists Turgenev, Dostoevsky, Tolstoy, and the short stories of Chekhov gradually penetrated deeper into the literary life of England, driving the French influence into a secondary plane. Many English critics were ready to admit that aesthetically and morally the Russian influence was more favourable than that of the French.

English literary periodicals testify to a growing interest in the Russian novel. Comparing the influence of Maupassant and Zola with that of Turgenev and Tolstoy, A.T. Quiller Couch writes in his article "Novels in the 19th Century": "They (Turgenev and Tolstoy - A.L.) im-

pressively and in the sight of Europe uphold, vindicate and establish the truth that the concern of fiction is with things spiritual, ultimate, deep, not with things material, external, shallow." [1]

The Russian realistic novel gave many English writers a new conception of fiction that was honestly admitted and variously carried into literary practice. English novelists began to think that the technical perfection of Flaubert, so universally admired and imitated, was of secondary importance as compared to the "spirit" and "soul" met in the works of the Russians. Having paid greater homage to Flaubert's artistic mastery than to his powerful realism, many English novelists threw him overboard together with the other important 19th century French novelists under the growing impact of the Russian novel. J. Middleton Murry, one of the prominent literary critics of the period, expresses this new attitude to the novel most clearly: "It began to be realized that the method of saying it was little compared to the significance of the thing said. Tolstoi and Dostoevski had been saying tremendous things, while the novelists of the West had been busy with some private conception of 'art'." [2]

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[1] A.T. Quiller Couch, Novels in the 19th Century, Pall Mall Magazine, Feb., 1901.

[2] Quoted after William C. Frierson, The English Novel in Transition, University of Oklahoma Press, 1942, pp. 138-139; It was the French critic Melchior de Vogüé, who in his famous book "Le roman russe" (1886) first pointed out the difference between his contemporary French and Russian realists. Proceeding from his arguments on Tolstoy, he makes broader generalizations concerning the supremacy of the Russian realism on the whole. In Vogüé's opinion the realism of the French novelists, with its passive, indifferent attitude towards humanity, is "without hope, without excitement, without pity". He opposes to his compatriots Zola, Flaubert, Maupassant, etc., the Russian novelists Tolstoy, Turgenev, Dostoevsky with "their absolute understanding of the inner world of man", and is convinced that "the influence of the great Russian writers will save our exhausted art". (Translated after Melchior de Vogüé, Le roman russe, Paris 1897, 4. ed., pp. XXIV, III - A.L.)

Into this period of transition belong also the literary activities of the English novelist Arnold Bennett, one of the first French disciples in the English novel. Though French influence on Bennett's novels was both early and strong, almost parallel to it he was reading widely the works of the great Russian realists with an eye to his own writing. His various critical notes in the Journal [1] and in English periodicals show his growing interest in Russian fiction. Thus, as early as 1899, he writes in his Journal: "The day of my enthusiasm for 'realism', for 'naturalism', [2] has passed. I can perceive that a modern work of fiction dealing with modern life may ignore realism and yet be great. To find beauty, which is always hidden; that is the aim. If beauty is found, then superficial facts are of small importance. But they are of some importance. (Italics - A.B.). And although I concede that in the past I have attached too high a value to realism, nevertheless I see no reason why it should be dispensed with. My desire is to depict the deeper beauty while abiding by the envelope of facts. ... The achievements of the finest French writers, with Turgenev and Tolstoy, have set a standard for all coming masters of fiction." [3]

It does not follow from the above quotation that since 1899 onward Bennett turned his back on French "realism" and "naturalism" based on "facts" and acquired a new conception of fiction under the impact of the Russian writers. Though he writes also later that "even French realism is an artificial and feeble growth compared with the spontaneous, unconscious realism of the Russians", [4] this correlation of

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[1] "The Journal" is Bennett's diary that he kept from the year 1896 until shortly before his death.

[2] Here Bennett has in mind French "realism" and "naturalism" without differentiating between the two.

[3] The Journals of Arnold B e n n e t t 1896-1910, London 1932, p. 84. (Further the book is quoted: Arnold Bennett, The Journals I).

[4] Arnold B e n n e t t , Books and Persons, London 1917, pp. 208-209.

the two current influences shows that he was affected by both. By 1899 he had published only his first novel, "A Man from the North" and was working at his second novel "Anna of the Five Towns". His best character-studies in the Five Towns[1] environment had not seen light yet. The French and the Russian should be looked upon, therefore, as co-influences.

The best proof of this can be found in Bennett's novels. Into such novels as "Anna of the Five Towns", "Whom God Hath Joined", "The Old Wives' Tale", "Clayhanger", "Hilda Lessways", "These Twain", "Riceyman Steps", etc., written in the objective manner that he was learning from the French, Bennett often introduces new elements of the style and technique of Russian fiction. As he considers that "the foundation of good fiction is character-creating, and nothing else",[2] he studies above all the various aspects of psychological realism in the writings of Turgenev, Dostoevsky, Tolstoy, and makes use of them in his own. These Russian novelists, and later the French novelist Stendhal, gave him a more intensive, intimate vision of life, made him pay more attention to psychological analysis and through the inner world of his characters show their subjective view of things.

As was the case with many of his contemporaries, Turgenev was the first Russian novelist whose works Bennett read. He got acquainted with Turgenev's major novels when he was still a convinced admirer of the French school, and, curious enough, classed Turgenev even among the French novelists, as he always read Turgenev in French translation. He writes about this early period in his

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1 "The Five Towns" is the literary name Bennett gave to his native district, an isolated area in North Staffordshire, known as the Potteries.

2 Arnold B e n n e t t , Things That Have Interested Me, III, London 1926, pp. 192-193.

autobiographical "The Truth About an Author": "During all this time ... I was absorbing French fiction incessantly; in French fiction I include the work of Turgenev, because I read him always in French translation. Turgenev, the brothers de Goncourt, and de Maupassant were my gods. I accepted their canons, and they filled me with a general scorn of English fiction which I have never quite lost."[1]

Various entries in the Journal of 1896, 1898, 1899, 1914, etc., show that Bennett had not only read but also carefully studied Turgenev's most important works, "On the Eve", "A Nest of Gentlefolk", "Virgin Soil", "A Sportsman's Sketches". "Fathers and Children" he had already read when he was starting his literary career as a free-lance journalist.[2]

In 1899, under the spell of Turgenev's artistic mastery, Bennett speaks of writings a book on modern fiction, "Our Novelists", in which, among other things, he is going to compare Turgenev with the 19th century English novelists to show his supremacy: "Today ... I happened to collect some ideas for that book on modern fiction which I am to do when I have time. I would call it 'Our Novelists'. There would be chapters on 'conscious pleasure in technique', which was apparently unknown to the earlier generation; illiteracy among our leading writers; the real position of Dickens, Thackeray, George Eliot and others whom everyone has (ridiculously) agreed are above criticism; Turgenev, and the relation of English to continental fiction." [3]

More important than these short entries in the Journal are his two articles on Turgenev: "Ivan Turgenev: "An Inquiry" (1899), and "Turgenev and Dostoevsky" (1910).

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1 Arnold B e n n e t t , The Truth About an Author, Leipzig 1919, p. 57.

2 Ibid., p. 57.

3 Arnold B e n n e t t , The Journals, I, p. 85.

"Ivan Turgenev: An Inquiry" was published in the "Academy" on the completion of the 15-volume edition of Turgenev's works in Mrs. Garnett's translation. This article is important in three ways. Firstly, it reflects the current literary tendencies in England at the turn of the century; secondly, it gives evidence of the literary influences upon Bennett at the outset of his career; and thirdly, it ushers in a series of articles on Russian fiction in which Bennett emerges as a great admirer and popularizer of the works of the Russian novelists Turgenev, Dostoevsky and Tolstoy.

As problems of technique are of great importance to Bennett at that period, the emphasis is quite naturally on Turgenev's artistic qualities. He finds that Turgenev has "uttered the last word of pure artistry", and that "On the Eve" is a "sheer wonder" among the best novels of the world. Turgenev, in Bennett's opinion, surpasses all other novelists in his ability to say much in a short and concise form. Though Turgenev's novels are all short, they are perfect for the novelist has managed to say, with great artistry, all he has got to say on his theme. Comparing Turgenev with Ibsen, he comes to the conclusion that, what Ibsen contributed to the European drama, Turgenev contributed to the European novel.

Bennett is also dissatisfied with the scarcity of biographical material on Turgenev in England. He wants to know more about his life, his personal opinions, and above all, about his methods of work. Speaking of Turgenev's device of keeping Bazarov's diary before setting about "The Fathers and Children", he finds it interesting, but adds, that it is only a crumb of bread for a starving man. Such a genius as Turgenev, he thinks, must have spent years developing his novelist skill.

Characterizing Turgenev's art in general, Bennett considers that Turgenev is appreciated rather by a narrow circle of novelists and of men of letters than by a wider

reading public. As compared to Balzac, Hugo, Tolstoy and Dostoevsky, Turgenev is, in his opinion, less popular, and that mainly because his novels are too perfect for a common reader to understand and value them properly. As Turgenev is always modest and restrained in his manner of writing, Bennett notes further, never using the vulgar effect of a flowering style or an exciting plot, he cannot compete, for instance, with Balzac, who is more popular just for these faults in artistic form.

While devoting much space to Turgenev's technique, Bennett also points out that Turgenev's novels do not lack the moral basis, that every work of art, in his view, should possess.

Analyzing the same article, V.N. Sheinker, in his study of Turgenev's influence in Bennett, also stresses that Bennett is not blind to the great ideological and moral value of Turgenev's novels.[1]

At the same time, in common with many other contemporary English critics, Bennett cannot understand the full meaning of Turgenev's novels. Like many others he considered Turgenev to be a typical "Slav Soul", appealing more to Russia than to the Western world. Thus Bennett holds that as compared to Tolstoy, who speaks to the humanity, Turgenev speaks only to Russia, and is, therefore less understood outside his own country. This misconception in Bennett's attitude has been pointed out in the above-mentioned study by V.N. Sheinker and also by D. Brewster in her "East-West Passage".

"Говоря о других причинах сравнительно меньшей популярности Тургенева, автор высказывает очень распространенную в английской критике тех лет мысль, что Тургенев был поэтом, "выражавшим тайные помыслы русской нации". По мнению Беннета, например, русских очень волнует

I В.Н. Шейнкер, Из истории восприятия творчества И.С. Тургенева в английской литературе, Орловский гос.пед. институт. Ученые записки, том 17, Орел. 1963, стр. 279.

образ Елены, как провозвестницы подъема России в 60-х годах. Западному читателю эта сторона образа тургеневской героини ничего не говорит. В этом отношении Толстой более универсален: "Толстой говорит со всем человечеством, Тургенев с Россией." 1)

And D. Brewster says: "Bennett was retreating to that fortress of the 'Slav Soul', which later became so attractive a hide-out for the Western mind. He thought Turgenev a Slav, marked by 'melancholy, inconclusiveness, and patient inactive faith - Oriental he was born, and remained'." 2

In spite of these fallacies, however, there is no doubt that Bennett could value Turgenev's great art as a novelist.

It is significant that Bennett remained a great admirer of Turgenev's novels even when the latter was subjected to adverse criticism; Dostoevsky and Tolstoy, however, gained preeminence in England. Together with W.L. Phelps, J. Galsworthy, E. Garnett and other literary figures, Bennett always defended Turgenev against his detractors.

Thus his second article, "Turgenev and Dostoevsky" (1910), was written at the time when Turgenev's fame as "the world's most perfect novelist" began to fade. Reviewing in this article Maurice Baring's "Landmarks in Russian Literature" (1910), and helping to stimulate the growing interest in Dostoevsky, Bennett at the same time finds occasion to defend Turgenev, whom Baring, Dostoevsky's propagator, had criticized. He finds that Turgenev's cult in France, Germany and England is entirely justified and grounded. He, moreover, boldly asserts: "I have myself said, sworn, and believed that 'On the Eve' is the most perfect example of the novel yet pro-

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1 В.Н. Шейнкер, цит. соч., стр. 281.

2 Dorothy Brewster, East-West Passage, London 1954, p. 148.

duced in any country. And I am not sure that I am yet prepared to go back on myself." [1]

In answer to Baring's contention that Turgenev is so much inferior to Dostoevsky as Charlotte Young is to Charlotte Brontë, Bennett writes that to speak of inferiority and superiority in the case of two entirely different novelists is absurd: "This is absurd. Whatever may be Turgenev's general inferiority (and I do not admit it), he was a great artist and a complete artist. And he was a realist. There is all earth and heaven between the two Charlottes. ... If Mr. Baring had bracketed Turgenev with Charlotte Brontë and Dostoevsky with the lonely Emily, I should have credited him with a subtle originality." [2]

Though in the same article Bennett shares the growing admiration for Dostoevsky in England, he still finds that Dostoevsky "could not compass the calm and exquisite soft beauty of 'On the Eve' or 'A House of Gentlefolk'." [3]

When later Tolstoy, Dostoevsky and Chekhov "challenged Turgenev for the first place in his favour" [4], nevertheless, in certain matters of novel-writing technique, Turgenev remained the model, and "On the Eve" - "the most perfect example of the novel yet produced in any country".

As late as 1928, in his article "Russian Fiction", Bennett could still say that "as a craftsman Turgenev was superior even to Henry James". [5] Selecting Turgenev as a

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1 Arnold Bennett, Books and Persons, p. 209.

2 Ibid., p. 210.

3 Ibid., p. 213.

4 Gilbert Phelps, The Russian Novel in English Fiction, London 1956, p. 111.

5 Arnold Bennett, The Savour of Life, London 1928, p. 129. Cf. Royal A. Gettmann, Turgenev in England and America, Urbana 1941, p. 134.

supreme master of fiction Bennett had in mind the nice proportions of his novels, unity of style and tone, and above all character-creating by contrast and significant detail.

But Turgenev was more than a subject for literary journalism to Bennett. Many entries in the Journal suggest that during his formative years he was consciously imitating Turgenev's craft. There are also letters to his friends, especially those to H.G. Wells, and other biographical materials where Bennett himself admits Turgenev's influence.

2.

To trace Turgenev's influence in Bennett's novels is no easy task because, as noted before, it runs parallel to that of the 19th century French novelists Balzac, Zola, Flaubert, Maupassant, de Goncourts, etc. If we add to the name of Turgenev those of the other great Russians, Dostoevsky and Tolstoy, whose major works Bennett read and admired a bit later in his career, we get a list of the 19th century French and Russian novelists whose influence in many cases coincides. Therefore, before tracing the particular debt that Bennett owed to Turgenev, a correlation of the two current literary influences seems to be necessary.

It is common knowledge that admiration for each other's work as well as immediate literary contacts existed also among the above-mentioned French and Russian novilists themselves.

Turgenev's long stay in France and his close friendship with the outstanding French novelists Flaubert, Zola, Maupassant, de Goncourts, Daudet, etc., further consolidated mutual literary contact between the West and the East. On the one hand, Turgenev, who in his objective realism directly followed the literary traditions of Go-

gol and Pushkin,[1] was to a lesser extent influenced also by the objective method of the French novelists, especially by that of Flaubert and Maupassant. Paying himself much attention to artistic excellence and being a relentless observer of objective truth, it is only to be expected that Flaubert's "Madame Bovary", like Maupassant's "Une Vie" deserved his appreciation. He called "Madame Bovary" - "indisputably the most excellent work of the new French school".[2] On the other hand, Turgenev also acted as an important intermediary of the Russian novel abroad. As Richard Freeborn in his study of Turgenev asserts: "He made previous vogues and manners in the novel appear to be out of date. No sensitive European writer - and, even more to the point, no sensitive American writer such as was Henry James - could afford to overlook the importance of Turgenev, once that importance had been recognized and established. Although Tolstoy and Dostoevsky were to achieve greater eminence later - partly of course as a result of Turgenev's activity on their behalf in promoting translations of their works, especially in Tolstoy's case - Turgenev was the first of the great Russian novelists to make an indelible mark on European and American literature." [3]

Turgenev's influence on Bennett's novels falls just into this period in the last quarter of the 19th century when the "Turgenevan novel" enjoyed its wide popularity in England and when Tolstoy and Dostoevsky had not yet gained their preeminence. When Bennett started writing novels himself he was thoroughly acquainted only with the

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1 К.Г. Чмшкян, И.С. Тургенев - Литературный критик, Ереван 1957, стр. 78.

2 И.С. Тургенев, Полн. соб. соч., М. - Л., 1968, т. 15, стр. 99. (My translation - A.L.)

3 Richard Freeborn, Turgenev: The novelist's novelist, Oxford 1960, p. 180.

works of Turgenev and those of the group "Flaubert et Cie".[1] A little later he seems also to have read Balzac and especially Stendhal.

As mutual literary contacts existed between Flaubert, Maupassant and Turgenev, who might be considered Bennett's chief foreign masters at the outset of his career, the question arises, what he took over from one or the other. All three novelists were meticulous artists and paid much attention to what Bennett called "the artistic shapely presentation of truth".[2] All three had also points in common in their objective treatment of characters and phenomena of life. Thus Flaubert in his literary correspondence with George Sand continuously points out impersonality in art as the first prerogative: "I experience an invincible repugnance in setting on paper anything of my own heart; I even find that a novelist has no right to express his opinions on anything. ... The first comer is more interesting than Gustave Flaubert, because he is more general and consequently more typical. ... I think that great art must be scientific and impersonal. You must by an effort of mind transport yourself into your characters and not draw them into your own orbit."[3]

Turgenev expresses the same idea in many of his critical writings. Objective approach to things in Turgenev's opinion, helps the artist truthfully to reflect the surrounding world, "art triumphs only then when the portraits created by the artist seem to the reader so lively

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1 Bennett brings the above-mentioned 19th century French novelists Flaubert, Zola, Maupassant, the Goncourts, etc., under the heading "Flaubert et Cie" (sometimes as French naturalists, sometimes as Frech realists) mainly on account of their new novel-writing technique and to a lesser extent on account of their philosophical or theoretical bias. (See Arnold B e n n e t t , The Truth About an Author, p. 115.)

2 Arnold B e n n e t t , The Journals I, p. 68.

3 Quoted after Edgar P e l h a m , The Art of the Novel, New York 1933, p. 230.

and self-sustained that even their creator disappears before his eyes." [1]

Apart from these similarities in their approach to art, there are also essential differences between Flaubert and Maupassant on the one hand, and Turgenev on the other. In their objective treatment of characters both French novelists stress the influence of the material side of environment on man. The smallest details in the psychology of the character are explained by "objective causes" and there exist no obvious ties between the character and his creator.[2] The evident pessimism and fatalism in their objective treatment of character derived from the positivist doctrine of scientific determinism, do not allow them to see any progress or evolution of humanity. In their novels Flaubert and Maupassant express their indictment of the contemporary French society, their hatred for the vulgar and complacent bourgeois. But they do not offer any human betterment.

Though in his objective treatment of characters Turgenev also does not offer any solution to man's problems, he is never deterministic in the sense that Flaubert or Maupassant are. Though his characters are always placed in their environment and are surrounded by an unmistakable "atmosphere", it is not the influence of the material being that he stresses, but the spiritual life of his men and women, the different mental attitudes of the Russian intelligentsia of his time. Turgenev's objective realism, free from the French scientific determinism, is at the same time more humane and democratic.

Bennett, who himself was influenced by the fin de siècle pessimistic philosophical doctrines and modelled one of his major novels, "The Old Wives' Tale", greatly after Maupassant's "Une Vie", nevertheless, saw their limitations.

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1 Cf. К.Г. Чмшкян, цит.соч., стр.,78. (My translation - A.L.).

2 Cf. Б.Г. Реизов, Творчество Флобера, Москва 1955, стр. 224.

He set Turgenev's objective art above that of Flaubert and Maupassant, who, in spite of their stern realism, were pessimistic about any future progress. While Turgenev's democratic and humanist ideas never lost their appeal to him, he became more critical of Flaubert's and Maupassant's pessimism when years passed. Thus in "The Author's Craft" (1914), he criticizes the limitations of Flaubert's and Maupassant's world outlook, finding that as they lacked "the nobility of mind" (which he considered to be the first essential of a true genius), even their artistic excellence cannot save them from oblivion.[1]

Apart from this general approach to humanity there is another difference in the objective treatment of characters, especially between Flaubert and Turgenev, that in the understanding of Bennett's realism and in the correlation of the two current influences is essential. Flaubert, who in the psychological analysis of his characters sets some philosophical idea or problem to the forefront, is not much concerned with the delineation of an individual character or a social type in its own right. Thus,

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1 Bennett writes: "I am obliged to say that, as the years pass, I attach less and less importance to good technique in fiction. ... With the single exception of Turgenev, the great novelists of the world, according to my own standards, have either ignored technique or have failed to understand it. ... And when we come to consider the great technicians Guy de Maupassant and Flaubert, can we say that their technique will save them or atone in the slightest degree for the defects of their minds? Exceptional artists both, they are both now inevitably falling in esteem to the level of the second-rate. ... Nobody, now, despite all his brilliant excellences, would dream of putting de Maupassant with the first magnitudes. And the declension of Flaubert is one of the outstanding phenomena of modern French criticism. It is being discovered that Flaubert's mind was not quite noble enough - that, indeed, it was a cruel mind, and a little aenemic. Bouvard et Pecuchet was the crowning proof that Flubert had lost the humanness of the world, and suffered from the delusion that he had been born on the wrong planet". (Arnold B e n n e t t, The Author's Craft, London 1914, pp. 47-49).

Emma Bovary, Flaubert's most famous heroine, who is concrete as an individual, as well as socially typical, nevertheless suffers from delineation because she embodies a "philosophic idea", a "thesis", rather than represents a character with certain inner and outer peculiarities. According to the intellectual task that Flaubert sets out to solve in his "symbolic drama" of Emma Bovary, the delineation of the character inevitably suffers as it is not the main concern or interest of the author.[1] The same is even more true of Flaubert's other novels ("Salammbô", "La Tentation de Saint Antoine", "L'Education sentimentale", "Bouvard et Pécuchet") in which his characters are, according to Paul Bourget, abstracted into "associations of ideas which walk"[2] rather than shaped into well-defined individuals or types.

The main concern of Turgenev's objective realism is, however, the creation of his characters, the contrasting of different types, juxtaposition of different fates. Though his characters, chosen from among the cultured classes, are in themselves more intellectual than those of Flaubert, his novels are not novels of thesis. It is character-creating and not the advancement of an idea that Turgenev is most concerned with in his novels. And it is in this field that he has revealed greatest skill and achieved renown.

Bennett, who at the outset of his career was very sensitive to literary form and in many matters followed "the great technicians" Flaubert and Maupassant, nevertheless, differs from the former in characterization. His most typical novels are novels about the character, and in his rare attempts at writing a novel of thesis, he has courted a

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1 Prof. B. Reizov makes special mention of this peculiarity in Flaubert's characterization. (op.cit., p.242)

2 Quoted after W.C. F r i e r s o n, op.cit., p. 25.

failure.[1] As character-creating is Bennett's chief interest, he takes special notice of Turgenev's skill in this matter and calls him his great master. Though later he follows many other modes of characterization, especially that of Balzac in his character-environment ratio, Turgenev remains his first authority. In his early novels in which Turgenev's immediate influence becomes most felt, one can observe many Turgenevan devices in the creation of characters. Though in these novels the influence of Turgenev's style and composition can also be traced, it is mainly in characterization that he follows Turgenev. One might also presume that Bennett's repeated declaration that "the foundation of good fiction is character-creating, and nothing else"[2] owes something to Turgenev's influence.[3]

As an analysis of his early novels shows, Bennett worked out his novel-writing technique by relying on Turgenev's craft side by side with that of "Flaubert et Cie".

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Very characteristic of Turgenev's early influence are his first novels, "A Man from the North" and "Anna of the Five Towns". Written at a time when Bennett paid particular attention to literary form and consciously cul-

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1 Thus, for instance, his minor novel "Glimpse", based on the idea of the transcendentalism of the soul that he borrowed from Oriental theology and philosophy, proved to be a failure.

2 Arnold B e n n e t t , Things That Have Interested Me, III, London 1926, pp. 192-193.

3 It is interesting to note that Bennett's contemporary Galsworthy, who is generally considered to be Turgenev's greatest disciple in England, also advances the idea that character-creating, is one of the main concerns of the novelist (See John G a l s w o r t h y "Twelve Books and Why", Saturday Review of Literature, Dec. 3, 1927).

tivated Flaubert's and Maupassant's artistic perfection, it was Turgenev's craftsmanship that he valued most. These are novels in which Bennett has not yet found his own manner or strength, and the conflicting influences are, therefore, to be seen more clearly than in the later novels.

Of the creation of his first novel "A Man from the North", Bennett writes in his autobiography: "I sat down to write my first novel, under the sweet influences of the de Goncourts, Turgenev, Flaubert and de Maupassant".[1]

Turgenev's influence is mildly evident in the modest and quiet style, quite different from his later, more typical, works. Bennett rarely uses here his blend of humour and irony of which he became master in "The Old Wives' Tale". Neither is he eager to find a striking word, phrase or sentence. What is said, is said modestly without any conscious wish for brilliance.

An indirect reference to the influence of Turgenev's style can also be found in a Journal note of 1896, that is, at the time Bennett was composing the novel: "There is no doubt in my mind that he (Turgenev - A.L.) is the greatest master of the modern novel. I can divine, even through a mediocre translation, that his style was simple, natural, graceful and effective. Probably he took no pleasure in the mere arrangement and nice choice of words - I mean no 'technical' pleasure in the labour itself of composition - such as Flaubert, the de Goncourts, Stevenson and Pater found." [2]

The same concerns partly also "Anna of the Five Towns". Though greatly different from its predecessor, the novel has many features in its style and tone where Turgenev's influence can be felt.

Apart from the scientific approach, based on accumula-

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1 Arnold Bennett, The Truth About an Author, p. 72.

2 Arnold Bennett, The Journals I, p. 18.

ted facts and patient observation, that Bennett took over from French fiction, quite a different approach is to be felt at the same time. There is in "Anna of the Five Towns" an undercurrent of melancholy and sadness bordering on lyricism. Bennett seems to have consciously imitated the poeticism and lyric dramatization that pervades nearly all Turgenev's best novels. There are many lyric chapters and passages rarely met with in any other of Bennett's novel. This lyricism has sometimes been achieved by making sadness and melancholy beautiful for its honesty and sincerity. For instance, Anna's meetings with Willie in impending disaster (Chapter VI, pp. 102-105)[1]; the revelation and frustration of their love (Chapter XI, pp. 240-254; Chapter XII, pp. 255-279; Chapter XVI, pp. 292-294).

At other times this lyricism has been achieved by another Turgenevan device of making nature reflect the moods and emotions of his characters.

In nearly all Turgenev's novels, "On the Eve", "Fathers and Children", "A House of Gentlefolk" etc., natural scene has often been made use of in character-drawing. As Richard Freeborn points out: "The natural scene both reflects and contrasts with the human emotions of the heroes and heroines in the foreground; it reflects their mood and their hopes and their feelings, and it sets in relief their tragedies."[2]

Thus natural scene not only invests Turgenev's novels with a lyric atmosphere but it is also an integral part in characterization. It is often introduced to "illustrate the psychological state of a person at a particular moment."[3]

"On the Eve", a novel that Bennett has definitely

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1 Arnold Bennett, Anna of the Five Towns, Leipzig 1912.

2 Richard Freeborn, op.cit., p. 50.

3 Ibid., p. 51.

studied very carefully, begins with such natural scene. A peaceful summer day reflects the mood of two carefree young men, Andrei Petrovich Beresnev and Pavel Yakovlevich Shubin, who are lying on the riverside in philosophical reverie:

> "One hot summer day in 1853, two young men lay in the shade of a tall lime-tree by the River Moskva, not far from Kountsovo. ... It was cool and peaceful under the lime-tree. Flies and bees seemed to hum more softly as they flew into its shade. The clean, low grass, emerald-green without a touch of gold, did not stir - the tall stems thrust up motionless, as though spellbound, ... The birds were hushed - they never sing when it is hot - but the grasshoppers chirped all around, and it was pleasant to loll in the cool shade, listening to that throbbing sound of life that brought on sleepiness and invited reverie." [1]

In "Anna of the Five Towns" there are many lyric passages in which nature has been made to reflect the emotions of the characters. Considering that in no other of Bennett's novels this mode of characterization has been used, one might suggest Turgenev's influence. Moreover, in a letter to Wells, Bennett himself admits that he wrote the novel in Flaubert's and Turgenev's manner. [2]

Note, for instance, the following passage that reflects the emotions of the heroine, Anna Tellwright:

> "It was nearly six o'clock. The sun shone, but gentlier; and the earth lay cooling in the mild,

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1 Ivan Turgenev, On the Eve, Moscow 1968, pp. 7, 12. This passage has been quoted from the English translation of "On the Eve" in order better to compare Bennett's style in "Anna of the Five Towns".

2 Arnold Bennett and H.G. Wells, A Record of a Personal and a Literary Friendship, Urbana 1960, p. 89.

> pensive effulgence of a summer evening; ... the bell of the Roman Catholic chapel sounded like the bell of some village church in the distance; the quick but sober tramp of the chapel-goers fell peacefully to the ear. The sense of calm increased, and, steeped in this meditative calm, Anna from the open window gazed idly down the perspective of the road, which ended a mile away in the dim concave forms of ovens suffused in a pale mist. ... She was conscious of nothing save the quiet enchantment of reverie. Her mind, stimulated by the emotions of the afternoon, broke the fetters of habitual self-discipline, and ranged voluptuously free over the whole field of recollection and anticipation. To remember, to hope: that was sufficient joy." [1]

In this passage Anna's usually severe, monotonous life has been pleasantly disturbed by Mynor's polite advances. Though she herself does not know whether she is in love or not, the novel feeling in her uneventful life still causes the joy of reverie. The calmness and mild warmth of the summer evening perfectly reflects Anna's mood.

In the second passage, that I am going to quote, Anna is shown to be more radiantly happy than she has ever been or ever possibly will be. For the first time in her life she experiences the luxury of a two-week holiday with the friendly Suttons in a fishing village. She has escaped from the gloomy atmosphere of her home, all people are kind to her, all like her, Mynors courts her in his modest way. The scenery is exceptionally beautiful on the Isle of Man, and Anna feels as if she has never been so happy in her life:

> "The little bay lay like an oblong swimming-bath five hundred feet below them. The surface of the

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[1] Arnold B e n n e t t , Anna of the Five Towns, pp. 28-29.

water was like glass; the strand, with its phalanx of boats drawn up in Sabbath tidiness, glittered like marble in the dying light, and over this marble black dots moved slowly to and fro; behind the boats were the houses - dolls' houses - each with a curling wisp of smoke; ... 'It's lovely', said Anna, as they stood gazing. Tears came to her eyes and hung there. ... The huge disc of the moon was rising in the east, and as this mild lamp passed up the sky, the sense of universal quiescence increased. ... It was the loveliest sight her eyes had ever beheld, a panorama of pure beauty transcending all imagined visions. ... It was as if she had never really been unhappy, as if there was no real unhappiness on the whole earth. She perceived that the monotony, the austerity, the melancholy of her existence had been sweet and beautiful of its kind. ... Nothing was ugly nor mean. Beauty was everywhere, in everything." [1]

Bennett seems to have studied Turgenev's technique in character-drawing from various standpoints. In a Journal entry of 1898, he compares Turgenev's "development of character" in "Virgin Soil" with his own attempts in this field. He is a beginning novelist, has published only his first novel "A Man from the North", and is working at "Anna of the Five Towns". He writes: "I have been re-reading 'Virgin Soil', and it occurs to me, is indeed forced on me, that I know practically nothing yet of development of character. (Italics - A.B.) In drawing character, Turgenev generally begins by sketching the previous history of the person almost from birth, with piquant gossipy detail. The reader, therefore, is made personally acquain-

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1 Arnold B e n n e t t, Anna of the Five Towns, pp. 192-194.

ted with the character to start with. A simple trick this, in essence. Yet what perfect art Turgenev puts into the composition of these little biographies. There is no doubt in my mind that he is the greatest master of the modern novel." [1]

Already in "A Man from the North" this Turgenevan device in the "development" of character can be traced. It becomes especially evident in the character of Adeline. Meeting Adeline first at her uncle's house, we do not know much about her, but are struck by her peculiar personality. At the second meeting with her, we learn gradually more, because she herself speaks to Richard about the circumstances of her childhood, about her daily life, etc. It is, however, in Chapter XV [2], that Adeline's "short biography" has been given. We read how she very early lost her parents, how she was brought up in a strictly religious atmosphere by her relatives, the reason why she did not have friends among other children, and many other details in a "gossipy" way.

Turgenev's influence on such "development" of character becomes still more evident in "Anna of the Five Towns". Bennett does not start the novel with full description of his heroine and other characters. In the first chapter we are introduced to nearly all of the most important characters: Anna and Agnes Tellwright with their father Ephraim Tellwright, Henry Mynors, Willie Price, Mrs. Sutton and her daughter Beatrice. We learn, however, but a few details about each of them.

On a Sunday afternoon we meet in the schoolyard a small girl of twelve, who has won a prize at the Sunday School, and is waiting there for somebody. While waiting

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1 Arnold B e n n e t t, The Journals I, pp. 17-18.

2 Arnold B e n n e t t, A Man from the North, London, Methuen 1930.

there she is accosted by Henry Mynors, superintendent of the Sunday School, who is lingering in the yard with another young man Willie Price, secretary of the Bible-class. We learn that the girl's name is Agnes and that she is waiting for her elder sister Anna. The great contrast between the young men immediately becomes clear by the way they speak with the girl. Henry has suave society manners, knows instinctively how to treat the child with a right tone, how to tickle her vanity. Willie, the other young man, is clumsy, nervous, hesitant and ill at ease. The elder sister, when she arrives at last, is also briefly characterized, but mainly through Henry's eyes, who proves to be her admirer and has for this reason been playfully mocking the younger sister, and paying attention to her. "How calm and stately she is!", thinks Henry of Anna. When Henry with the two girls has left the schoolyard and gone to the opening of the town park to hear the band play, we are also briefly introduced to the girls' father, Ephraim Tellwright, "a short, stout, ruddy, middle-aged man in a shabby brown suit", standing alone close against the balustrade and staring fixedly at Anna and Mynors "with his grotesque and ambiguous grin".[1] The girls' immediate departure at the sight of their father brings home to the reader the sinister quality of the latter's nature, hinted at in the previous sentence.

In a number of episodes Bennett gives a few details about each character, mainly in an indirect way: how they seem to be in other persons' eyes, how they act and behave. Their small "biographies", however, are reserved for the following chapters. In Chapter II, "The Miser's Daughter", we read Anna's short "biography", the conditions of her cheerless childhood and girlhood in her father's gloomy house. In the same chapter the "biography" of Ephraim Tellwright, the house-tyrant and mean miser is also given in the

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1 Arnold B e n n e t t, Anna of the Five Towns, p. 26.

same "gossipy" way that Bennett admired in Turgenev's novels. Mynor's "biography" is given still later, in Chapter V, and that of Willie, in the following Chapter VI.

The way Bennett introduces his characters gradually in a fluent narrative, first indirectly through other people's eyes, and later by their short "biographies" allows us to feel Turgenev's influence in the development of character. This has also been pointed out by V.N. Sheinker in his study. [1]

Turgenev's influence on Bennett's characters becomes evident in yet another more general trait, namely, in his creating characters by contrast. In this respect, Galsworthy has usually been considered to be Turgenev's disciple. Thus, W.C. Frierson in his "The English Novel in Transition" notes: "The influence of Turgenev is mildly obvious in Galsworthy's work: the juxtaposition of youth against age, class against class, social philosophy against social philosophy." [2]

The same, however, applies to Bennett. The inherent feature of his objective art that does not offer any solution to man's problems is the juxtaposition of characters, parents and children, youth and old age, their social status. Bennett's children rarely understand their parents and parents their children; his masters and servants, both objectively drawn, are, with but a few exceptions, two inimical classes.

In "Anna of the Five Towns", a novel that was clearly written under Turgenev's influence, the juxtaposition of types is especially evident.

The counterpart of the darkly mysterious, successful, hardworking Ephraim Tellwright, is the helpless, obese, lazy Titus Price with his desperate struggle against insolvency. Yet there is pathos in Titus Price's incompetence and econo-

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1 В.Н. Шейнкер, цит. соч., стр. 286.

2 W.C. Frierson, op.cit., p. 162.

mic failure: at the tragic moment of his suicide he acquires a certain grandeur that the successful but ruthless Tellwright never does. The two men as opposite types at the same time reflect the two opposite sides of the growing economic crisis in British capitalism in the second half of the 19th century, the growth of big business and financial capital, the bankruptcies of small enterprises.

Another contrasted pair is Henry Mynors, the clear-headed businessman with his suave manners and social flair, and the clumsy, inefficient, pathetic Willie Price. But just as in the Ephraim Tellwright - Titus Price contrast, it is not the successful Mynors, but his opposite, Willie Price, who is the more generous, self-sacrificing and, as it were, worthier. He not only wins Anna's love that Mynors cherishes, but at the tragic moment of his life seems even to surpass Anna, "the strong and righteous", for it is Anna, who, though unconsciously, driven by her sense of duty, sacrifices her love in favour of a prosperous husband and social respect.

The opposite of the duty-bound, house-slave Anna is the pampered, carefree Beatrice, who also lives in quite different circumstances. Anna presents the family of an unscrupulous tradesman, rising into pre-eminence by cunning and money-hoarding, while Beatrice comes from a more genteel family of the town "aristocracy". Their respective homes offer a diametrically opposite picture. While Anna's home is forlorn and gloomy, without joy, friends or guests, Beatrice's home is always full of visitors, and the wishes of the members of the family are fulfilled by the generous father. But again, to make the contrast standing, it is not Beatrice, the rising star of the Bursley society, the best-dressed girl in Bursley, who wins Mynors' love, but Anna, the "miser's shabby daughter", the stay-at-home.

With his objective juxtaposition of characters Bennett, like Turgenev, is intent on doing justice to both sides, on divorcing himself, the author, as much as possible from his characters. And it is through contrast that the true nature

of the character in its weakness or strength is revealed by both writers.

It is true that in Turgenev's objective treatment the social and political aspect of the portrait comes more to the forefront. With Turgenev "it is always a contrast on two planes - that of the social or ideological on the one hand, and that of the psychological or individual on the other". [1] Though Bennett looks upon the contemporary scene with the critical eye of an historian, and invests his characters with an unmistakable social atmosphere, he does not set himself the conscious aim objectively to depict "the body and pressure" [2] of his time like Turgenev. Bennett's contrasts of types, therefore, remain sometimes on "the psychological or individual" plane.

The fact is, however, that in "Anna of the Five Towns" Bennett was consciously imitating Turgenev's development of characters by contrast, which in its turn had an important bearing on the structure of this early novel. In "Anna of the Five Towns" Bennett uses a curious blend of objectivity and lyric dramatization that he was soon to abandon forever.

Turgenev's influence on Bennett in his objective treatment of characters and the lyrically dramatic composition of the novel has again been pointed out by V.N. Sheinker.[3]

If we compare "Anna of the Five Towns" with Bennett's later, more typical novels, a difference in the treatment of characters and in the composition becomes immediately evident. In "The Old Wives' Tale", and in "Clayhanger", for instance, Bennett concentrates all his attention on the objective study of the main characters in relation to their

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1 Richard F r e e b o r n, op.cit., p. 54.

2 Ibid., p. 48.

3 В.Н. Ш е й н к е р, цит. соч., стр. 285.

environment for a long number of years. In these life chronicles of Sophia and Constance Baines or of Edwin Clayhanger he covers vast canvases by centering all his material in the novel round the main characters.

As emphasis is laid on the development of the character in a concrete environment, there is relatively not much action in the novel. And the little action there is, is put into the service of characterization or into creating the local atmosphere that is to the same effect.

There is also a small number of characters. And like the scarce events in the novel, all the secondary figures have their share in the character-sketch of the two heroines ("The Old Wives' Tale") or the single hero ("Clayhanger"). Such secondary characters as Mrs. Baines, Aunt Harriet, Mr. Critchlow, Maggie, etc., in Book I of "The Old Wives' Tale", help to create the local atmosphere and the circumstances of the Victorian home the girls come from. They carry the imprint of their upbringing to the grave. In Book I and II of "Clayhanger", Edwin is likewise the central figure, and such characters as his father Darius, his sisters Maggie and Clara or Auntie Hamps etc., are introduced to explain the circumstances of Edwin's boyhood and adolescence. As secondary characters in these novels are subordinated to the main characters and do not have, as it were, equal rights with them, there is no objective contrasting of types as in "Anna of the Five Towns".

Ranging all his material round one emotional centre, the character, the "plot" or "story" is virtually non-existent. In these novels Bennett is not concerned with the clever "art of interweaving threads of plot",[1] or with the distribution of his attention to different characters, but with a patient creation of the main character, the heroine or the hero in the Five Towns environment. Dramatic effect

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[1] J.W. B e a c h, The Twentieth Century Novel, New-York 1932, p. 237.

is achieved, therefore, not by surprising happenings or by juxtaposition of different fates, but by an intimate rendering of the life experience and the simple moral dilemmas of the main characters. In these novels Bennett is closely following the technique of the French novelists Flaubert, Maupassant, the Goncourts, Zola, etc., who are, as a rule, "building everything round one emotional centre"[1], the character.

While "The Old Wives' Tale" and "Clayhanger" tend to be long life chronicles of the main characters, "Anna of the Five Towns" has a "story" in it, "dramatically presented".[2] It is also the first and the only novel where Bennett is writing on the tragic level. Imitating the lyric dramatization in Turgenev's novels, Bennett has achieved a composition different from his later practice.

At the same time there are faults in the composition of this early novel. As Bennett has not yet acquired his own manner of writing, he has also not been able to coordinate the different literary influences. The example of the French novelists makes him study the character in a painfully created environment, and discard the plot in the proper sense of the word. The example of Turgenev, on the other hand, makes him dramatize different fates. In this objective juxtaposition of fates, the plot or "story" remains. Though the novel has a centre, the action is slow-moving, quickening only on the last few pages. The story ends abruptly at the dead pit shaft where Willie has committed suicide. The reader's attention is attracted by Willie's sad fate, and Anna's frustration of love for Willie. The carefully created local environment, Anna's rela-

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1 J.W. B e a c h, op.cit., p. 238.

2 Walter A l l e n, Arnold Bennett, London 1948, p. 51.

tions with her father, the main theme of the book[1], fade away. "What has happened?" asks L.G. Johnson. "The whole story has been subjected to the imposition of a short-story climax"[2] that reserves its surprise for the ending. The proportion and logical composition of Turgenev's novels, that Bennett greatly admired, has not been carried through right from the beginning.

In "Whom God Hath Joined", that appeared four years later (1906), Turgenev's indirect influence may be observed again in the treatment of the characters and the composition on the novel. Objective contrasting of types, though this time on purely psychological plane, has again created dramatic tension.

There are actually two plots in the novel that read more like two short stories fused into one. In the first "story" the climax is reached when Lawrence Ridware, an admitted clerk in the office of Charles Fearns, the Hanbridge solicitor, finding his wife Phyllis unfaithful to him, starts a legal action to divorce her. In the second "story" the action starts quickening from the moment when Charles Fearns, the boss himself, is sued for divorce by his wife Alma because of his adultery with his children's French governess Renée Souchon.

In both of these "stories" characters have been created by contrast and a carefully selected detail. In the first "story" Lawrence, the unpractical, unambitious bookworm is contrasted with his charming, vivacious wife Phyllis, the key to whose character is ambition and social success. She tries continuously, but without any success, to

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1 In a letter to a friend Bennett called "Anna of the Five Towns" above all "a sermon against parental authority". (See Georges L a f o u r c a d e, Arnold Bennett: A Study, London 1939, p. 98.)

2 L.G. J o h n s o n, Arnold Bennett of the Five Towns, London 1924, p. 68.

arouse her husband out of his "inactivity" to achieve some higher status on the social ladder.

Besides Phyllis, his wife, Lawrence Ridware has been contrasted with two secondary characters - with Mark, his brother, and with Pennington, his fellow-clerk, who have their share in the development of the story. Mark, though three years younger than his brother, looks older and more worldwise. He is successful in everything he undertakes, and a favourite of women. His clothes are far better cut than those of Lawrence, and his collar is "the antithesis of Lawrence's collar." [1]

Pennington, who personifies pedantic clerkdom in its extreme, irritates the unbusinesslike, dreamy Lawrence already in the way he puts "a piece of blotting paper geometrically in his ledger." [2] The precise manner with which Pennington manipulates his bunch of keys makes Lawrence grind his teeth.

The second "story" is based on two other contrasted pairs - Charles and Alma Fearns; Annunciata Fearns and Renée Souchon. Charles Fearns, the Five Towns rake, whose countless illicit amours have made him notorious, stands in contrast with his angelic wife who patiently suffers her husband's infidelities to protect the honour of her home and her children.

In the Annunciata - Renée contrast, Bennett has for the first time touched upon what he considers to be the basic difference between the Teutonic and the Gallic mind.

Though these contrasts, concerning narrowly individual lives, do not suggest any Turgenevan contrasts, Bennett's markedly objective treatment of the characters, in

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1 Arnold B e n n e t t, Whom God Hath Joined, Leipzig 1907, p. 15.

2 Ibid., p. 74.

close relation with the dramatic composition of the novel, refers to Turgenev's indirect influence. Moreover, the novel ends with a typically Turgenevan device, - a protracted epilogue. It is significant that in no other novel has Bennett used such epilogue form. Bennett calls it "The Solution", but it serves the same function as an epilogue in Turgenev's novel - to outline briefly and objectively the subsequent fate of the characters after the lapse of a few years.

In "On the Eve", for instance, Turgenev begins his epilogue with the words: "Nearly five years have elapsed since..." [1]

And Bennett begins his "Solution" in "Whom God Hath Joined": "Nearly three years later..." [2]

There is another indication that Bennett had Turgenev in mind when he was composing the novel. The episode of Phyllis's and Emery's love suggests Turgenev's treatment of love. There is something of the Turgenevan atmosphere in the love-story that reminds us of Yelena's love for Insarov in "On the Eve". Though Bennett's love-story lacks the social content inseparable from Turgenev's book, he deals with the frustration of love like Turgenev. Phyllis's self-scrificing love for Emery changes her whole being, it makes her forget her married position and good name. To save Emery, who is inflicted with a fatal disease, she is ready for anything. She leaves her native town for ever after her lover's death. Bennett, who in his more characteristic novels is mainly concerned with family relations and humdrum daily life, rarely touches upon the purely emotional, spiritual side of love. This love episode in "Whom God Hath Joined" forms a rare exception.

Gilbert Phelps, who generally denies Turgenev's influence on Bennett, also refers to this emotional quality

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1 Ivan T u r g e n e v, On the Eve, p. 178.

2 Arnold B e n n e t t, Whom God Hath Joined, p. 322.

and "Turgenev atmosphere" in some of Bennett's novels: "One can detect the attempt to approximate to the Turgenev atmosphere perhaps in some of the love scenes and their relation to natural backgrounds: the youthful Sophia in 'The Old Wives' Tale' has a suggestion of the wilful charm and sprightliness of some of Turgenev's heroines." [1]

Summing up Turgenev's influence on Bennett's novels, one might say that it concerns mainly character-creating: indirect characterization and the use of the natural scene to express characters' moods and emotions; objective contrasting of types by a carefully selected detail; a more emotional approach in the treatment of some of his women characters. The influence of Turgenev's style and composition can also be observed in Bennett's early novels.

Though one might presume that in a wider aspect Turgenev exercised an influence on Bennett throughout his career, the immediate influence seems to fall into his first literary period, concerning mainly such novels as "A Man from the North", "Anna of the Five Towns", and to a lesser extent, "Leonora" and "Whom God Hath Joined". Of this period, covering roughly the years 1898 - 1906, there are entries in the Journal and letters to his friends, especially those to H.G. Wells, where Bennett himself admits Turgenev's influence. A correlation of these novels with Turgenev's novels (chiefly with "Fathers and Children", "On the Eve", "A House of Gentlefolk" and "Virgin Soil") also allows us to trace various parallels.

There is no doubt that Turgenev was one of the most important literary masters for Bennett. His various controversial articles in current English periodicals refer to the fact that from the outset of his career up to its very end Bennett held Turgenev's art in high esteem.

It is surprising, therefore, to note that critics in England and America have devoted almost no attention to Tur-

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[1] Gilbert P h e l p s, op.cit., p. 111.

genev's influence on Bennett's novels. Thus Gilbert Phelps in "Russian Novel in English Fiction", asserts that "however doggedly Bennett may have 'gone in for technique'", he cannot "find anything, that bears real comparison with Turgenev." [1] In the same way Royal A. Gettmann in "Turgenev in England and America", analysing Bennett's current literary criticism on Turgenev, writes: "I do not suggest definite influence; the evidence, however, warrants the statement that Bennett knew and admired Turgenev and wished that he might write as the Russian did." [2]

It is only the Soviet critic V.N. Sheinker who has written a short but the hitherto most effective study[3] on the nature of Turgenev's influence in Bennett's early novels. This study allows us to presume that Russian influence in general, and Turgenev's influence in particular, cannot be underestimated. Though French influence was, no doubt, most considerable in all Bennett's best novels, that of Russian appeared almost parallel to it. As Bennett has himself admitted: "I have done all my work under the influence of French and Russian novelists." [4]

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1 Gilbert P h e l p s, op.cit., p. 111.

2 Royal A. G e t t m a n n, op.cit., p. 114.

3 See above, p. 8. ff.

4 Quoted after Clarence R. D e c k e r, Victorian Conscience, New York 1952, p. 33.

Enna Rõokenberg

SOME STYLISTIC PECULIARITIES OF HEMINGWAY'S WOUNDED HERO

Ernest Hemingway entered serious fiction by a natural way to begin, by the way of the short story. The year of Hemingway's emergence was 1923: the booklet "Three Stories and Ten Poems" marked the beginning of his career as a writer. At the same time it marked also an end, because Hemingway wrote no more poems of a serious kind after this date. The three stories "Up in Michigan", "Out of Season" and "My Old Man" appeared there for the first time.The next year saw his second work, which appeared under the heading "in our time" in Paris in the spring of 1924. Very probably the author intended his title as a sardonic allusion to a well-known phrase from the Church of England's Book of Common Prayer: "Give peace in our time, O Lord". At any rate the most striking thing about the volume is that there is no peace at all in these stories.[1] Most of the stories in the Paris edition of "in our time", like many of the short stories in the American edition of "In Our Time" in the following year, had been set down in various parts of Europe. Already these early stories exhibited the attitude of mind and technique for which Hemingway later became famous.

There are two alternating series: 1) stories dealing with the boy Nick (and some other stories on various subjects); 2) a set of brutal sketches of happenings mostly connected with the war. At first there seems to be no connection between the epigraphs and basic stories, but

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[1] Cf. Philip Young, Ernest Hemingway, in: William Van O'Connor, ed., Seven Modern American Novelists, Minneapolis, 1964, pp. 153-154.

on careful reading a certain connection can be recognized between them, sometimes based on analogy and contrast.

The present paper deals with the stories connected with Nick. These stories are arranged in the chronological order of Nick's boyhood and early manhood, being intimately related to one another. Indeed in this aspect the book is almost a novel, for some of the stories are incomprehensible if one does not see the point, and it is often subtle, of some earlier piece.

With the description in "In Our Time" of American wood and water Hemingway has brought into literature a new pair of eyes for landscape; and in his sketches of the war, where the steady cheerful tone of everyday wakes such strange qualms of insecurity and anguish, he catches as it had never yet been caught the blind excited emotion of the American of 1917 and thereafter.[2]

The first story "Indian Camp" is important both from a literary and from a biographical point of view, being at the same time the first to be published of the Nick Adams' stories. It is the story of an initiation to the pain and violence of birth and death, of the sudden drawing aside a curtain to reveal a harsh and unpleasant reality. All this is transferred objectively and completely without any comment by the author in order to give the reader a direct experience of pain and violence.

The peculiar atmosphere of the story is obtained by frequent use of the word "Indian" (23 times altogether). Already the title "Indian Camp" serves as a symbol of the primitive and dark side of life. "It is a manifestation of the intrusive and irrational elements that impose upon the secure and national faculties where order and light prevail".[3]

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[2] Ernest Hemingway, In Our Time, New York, 1931, p. XV (Introduction by Edmund Wilson).

[3] Joseph Defalco, The Hero in Hemingway's Short Stories, Pittsburgh, 1963, p. 28.

Not a word is spoken by the Indians. This wordless behaviour emphasizes suffering and pain.

Symbolic parallelism runs through all the story. Nick and his father start their trip in the dark. Undifferentiated confidence prevails in Nick's dim consciousness.

"Where are we going, Dad?" Nick asked.

"Over to the Indian camp. There is an Indian lady very sick."

"Oh," said Nick.[4]

The answer is accepted without any meditation on it, Nick is only the simple observer.

Suddenly seeing pain and suffering and death Nick loses his confidence. But again through the use of symbolic parallelism the experience of death and suffering leads to the birth of the boy's consciousness.

In order to produce a deeper impression two father figures (Nick's father and the Indian one) are given in opposition. Each of them reacts to suffering in a different way. The Indian as a primitive has no effective method of dealing with the terror created by his screaming wife. In contrast to the Indian Nick's father is very firm at his work. Again there is an opposition: a child was born, but his father committed suicide. The emotion leading to the Indian's suicide is explained only by one terse sentence of the doctor's, "He couldn't stand things, I guess".[5]

The following example is irrelevant from the esthetic point of view, but from a human and biographical point of view seems unavoidable, for the originals of the two characters, making their first appearance here as a doctor and his son, were both destined to destroy themselves.

"Do many men kill themselves, Daddy?"

"Not very many, Nick".

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[4] Ernest Hemingway, In Our Time, New York, 1933, p.15. All subsequent references are to this edition.

[5] Ibid., p. 21.

"Do many women?"

"Hardly ever".

"Don't they ever?"

"Oh, yes. They do sometimes."

"Daddy?"

"Yes."

"Is dying hard, Daddy?"

"No, I think it's pretty easy, Nick. It all depends."[6]

This memorable experience leaves the young boy secure in his father's wisdom and quite sure he will never die, "... whereas the habitual terror of his youth leaves the older boy scared sick looking at it".[7]

But this newly-found confidence is brief, being pointed out by the distance between Nick and the narrator, where an effect is produced by repetition of the adverbials of time and place.[8]

"They were seated in the boat, Nick in the stern, his father rowing... It felt warm in the sharp chill of the morning.

In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die."[9]

The dawning is a symbolic parallel to Nick's newly-born consciousness, but all beauty is here contrasted with human suffering. Also the new consciousness of the young boy contrasts sharply with that of the observer in the sketches (before and following the story). These two settings contain all of the violent dislocations of ex-

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[6] Ibid., p. 21.

[7] Anette I. Rubinstein, Brave and Baffled Hunter, in: "Mainstream", January 1960, p. 9.

[8] Cf. J. Rähesoo, Hemingway esteetilisest ja eetilisest ideaalist, "Looming", Tallinn, 1968, nr. 6, lk. 919.

[9] In Our Time, p. 21.

periance and sensibility being a part of Hemingway's own life.

The Indians serve again as the controlling symbol in the second story of the collection, "The Doctor and the Doctor's Wife". Here instead of a journey to the camp, with all the attendant psychological implications of the camp, the Indians are summoned across the lake to participate in the sophisticated and civilized world of Nick and his father.[10]

The conflict taking place in the story involves two important persons in Nick's life: his father and Dick Boulton. The latter as a half-breed incorporates the features of both a white man and an Indian, symbolically of light and dark, of the known and unknown. Through him and Nick's father the author creates a tension of two opposites. Nick's father is not an authority for Dick Boulton. The latter has been asked by the doctor to cut some drifted logs for firewood. But Dick, who does not want to work, starts a quarrel. An element of irony is conveyed by presenting the moral question: are the logs stolen or not? (Actually they had been carried along by the stream.) As a representative of the society of which Nick will become a part, and as a supporter of the ethical code to which that society adheres, the doctor is defeated on a question of moral import by a representative of a supposedly lower and more primitive level of culture. Thus, not only is the father figure denigrated in Nick's eyes, but also the moral framework of Nick's entire society is undermined.[11] Accordingly the Indian element serves first of all to point out that even the doctor is not always able to comprehend reality.

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[10] Cf. Joseph Defalco, op. cit., p. 33.

[11] Ibid., p. 35.

Secondly, the same Indian element is likewise made to convey the wordless conflict between Nick's parents, the subtext carrying the tension between them. Nick's father, a doctor and scientist, is opposed to his mother - a Christian Scientist. The reason for her lying in a darkened room in broad daylight is not told, but there is an implication that she is ill, a fact that further heightens the surface irony: "... she is portrayed here symbolically as languishing in the womb-like province of her darkened room".[12] The ironic effect is conveyed by repeating the phrase "her darkened room". In order to uncover the tension between the doctor and his wife the author has used the form of direct speech.

> "Henry," his wife called. Then paused a moment. "Henry!"
>
> "Yes," the doctor said.
>
> "You didn't say anything to Boulton to anger him, did you?"
>
> "No," said the doctor.
>
> "What was the trouble about, dear?"
>
> "Nothing much."
>
> "Tell me, Henry. Please don't try and keep anything from me. What was the trouble about?"[13]

Now Nick has seen the world's contradictions and he prefers to go with his father to the forest instead of staying at home with his mother. The woods are illustrative as a place where he goes with his father to have a rest.

In both of these first stories the hero gives up his earlier ideas of life and the creation of a new self must follow. Therefore he reacts in these stories as if he is about to begin a long journey.

In the third story of the Nick sequence "The End of Something" the title serves as a rubric to the surface plot

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[12] Ibid., p. 36.

[13] In Our Time, pp. 29-30.

as well as to the underlying psychological level of the story. "The End of Something", as the title indicates, is to be a story of termination; it also poses a question on the nature of this "something".

The story is about Nick and his girl friend Marjorie. They go on a fishing trip together. It is Nick's aim to say good-bye to Marjorie during this trip as "... It isn't fun any more."[14]

Already the beginning of the story foreshadows the coming action.

> "In old days Hortons Bay was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. The lumber schooners came into the bay and were loaded with the cut of the mill that stood stacked in the yard. All the piles of lumber were carried away. The big mill building had all its machinery that was removable taken out and hoisted on board one of the schooners by the man who had worked in the mill."[15]

The author has used the description of the countryside as a symbol determining the mood of the following story, the deserted mill serving as a symbol of Nick's forthcoming parting with Marjorie.

> "Ten years later there was nothing of the mill left except the broken white limestone of its foundations showing through the swampy second growth as Nick and Marjorie rowed along the shore."[16]

Ten years later nothing would be left of their love except broken feelings. The image of "second growth" is

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[14] In Our Time, p. 40.
[15] Ibid., p. 35.
[16] Ibid., p. 36.

several times repeated in this story (as well as in the following one) as a symbolic reflection of the young lovers. They, too, are the second growth, as it were, and they are participants in the great cycle of existence.[17]

Marjorie's happy mood in the first half of the story (she is not yet aware of the imminent separation) is contrasted with Nick's bored state of mind.

> "There's going to be a moon tonight," said Nick.
>
> "I know it," Marjorie said happily.
>
> "You know everything," Nick said.
>
> "Oh, Nick, please cut it out! Please, please don't be that way!"[18]

Upon separation from Marjorie Nick is not satisfied either: the assumed and the real feelings are not the same. It is not fun without Marjorie.

Hemingway so constructed the plot that the conclusion reflects back to the correlative parable in the introduction.[19] Nick has been left alone as the lumbering mill had been when the people took their tools and went away. There will be the inevitable end of something that the author does not explain.

His emotions are better shown in the following story "The Three Day Blow", which is closely connected with the previous one. Not long after separation from Marjorie, Nick went to see his friend Bill and they talked about various subjects. Some of Nick's attitudes towards life are described. The story begins with rain. Hemingway's symbolic use of weather serves as a background to the conversation. It is the first time the author presents rain as a symbol of disaster. The narrator also tells the reader that "It was the first of the autumn storms."[20] Nick's emotional suffering is contrasted with the warm room with its fireplace.

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[17] Cf. Joseph Defalco, op. cit., p. 42.

[18] In Our Time, p. 39.

[19] Cf. Joseph Defalco, op. cit., 43.

[20] In Our Time, p. 45.

Nick talks in a lively manner on literature and drinking, but the turning point comes when the subject changes to Marjorie. Very short laconic sentences by the narrator convey the pain of Nick's loss.

> "It was all gone. All he knew was that he had lost her. She was gone and he had sent her away. That was all that mattered. He might never see her again. Probably he never would. It was all gone, finished."[21]

He feels better at the thought of an escape into the future: he might go into town on Saturday night. There is always a way out. When Nick thinks that "nothing was ever lost", and that "nothing was finished", he reverts to the infantile and illusory attitudes expressed in "Indian Camp", where he felt he could "live forever".[22]

Out of doors the Marjorie business does not seem so tragic to him. Again there is the symbolic description of the weather:

> "Just like when the three-day blows come and rip all the leaves off the trees... The wind blew everything like that away. The wind blew it out of his head. Still he could always go into town Saturday night. It was a good thing to have in reserve."[23]

Nick wants to hide his sorrow behind his boastful adolescent optimism. The wind blows away his old sufferings, but is at the same time a signal of a forthcoming storm on the psychological level.

In all of these early stories, even though an external narrator tells the events, it is the youthful Nick's sensibility that is at the centre of the stories. "The Battler" serves as a transition story in the development of Hemingway's hero from adolescence into young manhood. The psychological implications of that state are reflected by symbolic

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[21] Ibid. p. 57.

[22] Cf. Joseph Defalco, op. cit., p. 48.

[23] In Our Time, pp. 58-61.

intimation and are equated with an introduction to evil. In this story Hemingway revolves the plot around the motif of "the promise given and the promise withdrawn."[24]

The plot is concerned with Nick who at first had been well treated and then thrown off a train by the brakeman. On both sides of the track he saw water and a swamp behind the water. Suddenly he saw a fire in the darkness and went towards it. There he met a Negro and an awful-looking ex-fighter who offered him hospitality and food. Then the ex-fighter becomes angry because Nick refuses to give him his knife. After this incident Nick finds it advisable to leave the place.

At the beginning of the story is the first instance of a promise given and being then withdrawn.

> "Come here, Kid," he said. "I got something for you."
>
> He had fallen for it. What a lousy kid thing to have done. They would never suck him in that way again."[25]

This brakeman's sentence is conveyed in childish language. For the sake of emphasis the case is described in a retrospective way: the hero meditates on what had happened some time before.

What Nick feels here is shame and mortification at having been allured by the authority figure into playing the role of a child. Nick's vow, however, that "they" shall never do it to him again illustrates his adolescent anger rather than a true learning experience, for in the very next scene he again becomes the victim of the same kind of lure. Again symbolic interplay has been used: in the darkness there is a fire. There the hero finds an ex-fighter, both physically and psychologically injured, who gives him the second important learning experience by withdrawal of

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[24] Cf. Joseph Defalco, op. cit., p. 71.

[25] In Our Time, p. 65.

a promise. At the beginning he is very kind and hospitable to Nick, offering him his wine and food. Suddenly he becomes angry, saying to Nick:

> "Who the hell do you think you are? You're a snotty bastard. You come in here where nobody asks you and eat a man's food and when he asks to borrow a knife you get snotty... You're a hot sketch. Who the hell asked you to butt in here?"[26]

All this is conveyed in the form of direct speech, by the stripped sentences bound into a tight sequence.

The whole drama takes place around the fire, a conventional symbol of light and hope. The events that take place are suggestive of violence and evil. When the hero is emotionally hurt by the brakeman he believes in the campfire. But that promise is also withdrawn and the psychologically hurt hero is forced to continue his journey towards creating a new self.

In order to show that the war set the key for the whole, some of the stories of the Nick sequence are interposed with war sketches.

Chapter III has the following action:

> "We were in a garden in Mons. Young Buckley came in with his patrol from across the river. The first German I saw climbed up over the garden wall. We waited till he got one leg over and then potted him. He had so much equipment on and looked awfully surprised and fell down into the garden. Then three more came over further down the wall. We shot them. They all came just like that."[27]

Hemingway is experimenting with two things here:

1) the speech-style of a British subaltern ("potted him", "looked awfully surprised", etc.);
2) the relationship between action and emotion.

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[26] In Our Time, p. 74.
[27] Ibid., p. 33.

By discarding unnecessary details Hemingway concentrates on the essential. It was a matter of self-discipline which he carried over to all kinds of narrative description, and also to the manner in which he described the setting of his action.[28] The miniature is written in the first person, unlike Nick Adams' stories where everything is told by the third-person narrator. In this sketch the narrator has no time to notice every detail because the action takes place rather quickly and therefore no emotions are described. The first-person narrator only states the fact: "We shot them."

In Chapter V six cabinet ministers are shot. They are carried out into the rain. The weather and especially the rain are used as symbols of impending disaster and calamity. This sketch serves as an antecedent to Chapter VI, where we see Nick wounded in the spine and propped against the wall of a church. His friend, the Italian Rinaldi, lies face downward in the sun beside him.

> "Nick turned his head and looked down at Rinaldi. "Senta Rinaldo; Senta. You and me we've made a separate peace." Rinaldi lay still in the sun, breathing with difficulty. "We're not patriots." Nick turned his head away, smiling sweatily."[29]

Thus Hemingway's hero turns away from the society that had been painful for him. The wound has cast him out of society. Suddenly he is not a patriot. He will no longer seek objectivity in the abstract noun "patriotism", nor in an army of ciphers where the responsibility does not rest with the individual. Violence has isolated him from the formless lump of humanity.[30] He only exists. Henceforth the Hemingway hero is an existentialist, for whom the only peace in our time is a separate peace. The latter is capable of being gained only by the individual. Nick as an

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[28] Cf. Stewart Sanderson, Hemingway, Edinburgh and London, 1961, p. 9.

[29] In Our Time, p. 81.

[30] Cf. John Killinger, Hemingway and the Dead Gods, Kentucky, 1960, p. 18.

existentialist feels hopelessly helpless, being exhausted by fear in the presence of the unexplainable that surrounds him. For him the only way out is to leave society and isolate himself in his reticent world. The position from which the writer reflects upon the life in the world, representing the antagonism between the individual and society, leads us to the manifestations of existentialist philosophy. The world has been so pitiless to the hero that his alienation makes him passive and indifferent to his destiny. The author denies any kind of heroism.

All this has been rendered by the technical device of short and dispassionate compression. This device is not only the method of writing, but also an essential part of the author's attitude toward life. The story is told by a third-person narrator, and only the principal viewpoints are stated but no emotions are shown.

"A Very Short Story" illustrates the effects of the promise of love upon a young man returning from the war. The story is about a wounded boy (he has no name, but the reader expects him to be Nick) at an Italian hospital and the nurse Luz. The boy wanted her to marry him after the armistice. The girl agreed. He returned to America and got a job. She wrote a letter to Chicago saying she would marry an Italian major, but the latter did not subsequently marry her.

The story is actually a vignette written as a straight narrative. It ends on a note of irony. The hero does not accept Luz's offer to reestablish their old ties. The original hurt because of the girl's refusal has apparently forced him into an adolescent regression and consequent denial of what he had experienced at the hospital. The original failure of the love-partnership is reflected as both a physical and psychological disease.

Two points of interpretation can be underlined:

1) on the surface level - the beginning of the story is very optimistic, but the end is depressing - a muddy, rainy Italian town is described;

2) on the psychological level - it is connected with the previous one. At the beginning of the story they had a good time together, but the end was not happy for either of them.

Being mentally and physically wounded, the hero needs a rest and in the story "Soldier's Home", a war veteran's home has been presented. The heading suggests it to be a place where the former soldier Harold Krebs (the hero is called Krebs here, but Nick can be recognized in him) can have a rest after having been wounded. But it is not home at all, being only the place where the protagonist comes from. "Home", as implied in the title, becomes the ultimate irony for Krebs, for it stands as a symbol of the stultifying pressures that hamstring the individual spirit. The form of the story allows the author to achieve depth in the range of details, although the dramatic time of the story proper covers only the few minutes it takes Krebs to arise, wash, shave, dress and have breakfast. The elapsed time is of importance to the central theme of the story, for the short span of the theme represents the character's "moment of decision".[31]

The story is written in Gertrude Steinish way of writing, which sounds at first like a piece of repetition.

> "He liked to look at them from the front porch as they walked on the other side of the street.. He liked to watch them walking under the shade of the trees. He liked the round Dutch collars above their sweaters. He liked their silk stockings and flat shoes. He liked their bobbed hair ..."[32]

Every sentence begins with the same expression he liked + an object or a verb in the infinitive. This helps to

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[31] Cf. Joseph Defalco, op. cit., p. 138.

[32] In Our Time, p. 92.

make evident the repetitive disillusioned mind of Krebs who is physically and psychologically wounded. He hates the life in this commercial town, but he is not able to find any new support in this shaky world.

Thinking and talking denote a corrupted consciousness (he tells the others lies about the war because he has experienced a revulsion for the war and does not want to talk about it). On the other side, consciousness is pain and therefore the wounded hero tries to keep from thinking and resorts to nature. This is a metaphysical view of consciousness. The inarticulateness in Hemingway communicates that the great tension of the unknowable has been increased to the point of breaking the mind itself. Behind the natural histories of pain and death there is a metaphysical darkness.[33] "He did not want to get into the intrigue and the politics. He did not want to have to do any counting. He did not want to tell any more lies. It wasn't worth it. He did not want any consequences. He did not want any consequences ever again. He wanted to live along without consequences."[34] These persistent reiterations of external details fulfil a psychological function, taking the place of psychological analysis.

One day the following conversation occurs between Krebs and his mother:

> "Have you decided what you are going to do yet, Harold?" his mother said. |...|
>
> "No," said Krebs.
>
> "Don't you think it's about time?" |...|
>
> "I hadn't thought about it," Krebs said.
>
> "God has some work for everyone to do," his mother said. "There can be no idle hands in His Kingdom."

---

[33] Cf. Harold Kaplan, The Passive Voice: An Approach to Modern Fiction, Athens, Ohio, 1966, p. 98.

[34] In Our Time, p. 93.

"I'm not in His Kingdom," Krebs said.[35]

By means of its form the theme of this story gathers symbolic value. It is not a simple growing-up story, even though it does bear a close similarity to that formula. The return home and the necessity to sever once and for all the restrictive bonds that stifle the moral impulse add a new dimension to Hemingway's work. The writer demonstrates the tension of the resultant conflict by means of a clear-cut division of the narrative. The wounded hero does not acknowledge authority at all, being in open rebellion against it. By the end of the dialogue he has completely rejected all conventional reflections of authority. He wants to be free of the load of consequences, but a job requires that he should resign himself to his duties. In spite of that his final decision is to go away and find a job.

The wounded hero tries to avoid thinking. In accordance with this attempt he resorts to nature in the next story "The Big Two-Hearted River". The story is based on an expedition that the author himself once made to Michigan's northern peninsula, and is like an affirmation of his resolve to write only of those aspects of experience with which he was personally acquainted.

The division of the story into two parts reinforces the implications of the return motif. The first part reveals the details of the preparation for the meaningful experience which will mark the reconstruction of the self. The second part deals with initiatory rites that test the ability of the new to withstand the symbolically reflected catastrophes of life.

The story opens with a symbolic device for describing the burned-out country.

> "The train went on up the track out of sight, around one of the hills of burnt timber. |...| There was no town, nothing but the rails and the burned-over country. |...| The stone was chipped

---

[35] Ibid, pp. 98.

and split by the fire. It was all that was left of the town of Seney. Even the surface had been burned off the ground."[36]

The destroyed town of Seney and the burned land around it carry the hint of war - the area of destruction that Nick must pass through in order to restore himself. The vanished town that the hero leaves reflects the author's sour view of the urbanized civilization of his time. He seeks to reconstruct his own world by observing simple outdoor rituals, because he feels that

> "he had left everything behind, the need for thinking, the need to write, other needs. It was all back of him."[37]

There are war experiences and a wound behind him. Hemingway's wounded hero must undergo recovery. The narrative implies this recovery early in the story:

> "From the time he had gotten down off the train and the baggage man had thrown his pack out of the open car door things had been different. Seney was burned, the country was burned over and changed, but it did not matter. It could not all be burned. He knew that. He hiked along the road, sweating in the sun..."[38]

At the psychological level, the fact that it makes no difference about the town, the old self, is indicative of the need to recreate the self based on what has gone before.[39]

Malcolm Cowley has written that Nick regards his fishing trip as an escape either from a nightmare or from re-

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[36] Ibid., p. 177.
[37] Ibid., p. 179.
[38] Ibid., pp. 179-180.
[39] Cf. Joseph Defalco, op. cit., pp. 147-148.

alities that have become a nightmare.[40] But this escape or the journey for the new recovery, is not an easy one: "It had been a hard trip. He was very tired."[41] The point is that the character must force his mind to occupy itself with other matters, regardless of the pettiness of their nature. It is the form not the content which becomes the saving grace. Here the preoccupation is connected with fishing, and the minutiae surrounding the simple experience take on a therapeutic meaning.[42] The tenseness of the action is conveyed by means of simple sentences containing a subject, a predicative and an object, as well as by every separate word and detail.

Symbolization has been used to describe the surroundings of the hero in Part II. "There was the meadow, the river and the swamp."[43] For purposes of emphasis the predicative is in the singular form instead of the plural. The meadow has been used for symbolizing the safe place where the protagonist can feel free of all duties. The river suggests participation in "the stream of life", and is a symbol of revitalization. It is astonishing how often the words "river" (31 times) and "water" (60 times) recur in the story without being obtrusive. The river has also some big-hearted, two-hearted, black-hearted (being called the Black River) quality: the active stream and the dark swamp it leads to, the good and the evil. The Big Two-Hearted River is life and death itself.[44] "He did not feel like going on into the swamp... He did not want to go in there now."[45]

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[40] Introduction, The Viking Portable Library Hemingway, New York, 1944, p. X.

[41] In Our Time, p. 186.

[42] Cf. Joseph Defalco, op. cit., p. 149.

[43] In Our Time, p. 195.

[44] Cf. Sheridan Baker, Ernest Hemingway, New York, 1967, p. 33.

[45] In Our Time, p. 211.

Thus the swamp represents the darkness of death, of mental chaos, of unknowing, the biggest mystery of life. To be a man Nick must face it. But "there were plenty of days coming when he could fish the swamp."[46] The swamp is the area that Nick wishes to avoid, at least for the time being.

It seems to be the author's aim to employ symbols as elements of the physical setting that could be psychologically justified by the time and place he was writing about.

Thus all the brutality recorded in "In Our Time" says that the world is wrong. Nick has tried to live with it, but has had a separate tortured peace made for him - so this is peace in our time.[47]

The beauty recorded in the pages of the book reveals a deliberate and intelligent artifice. The description is nearly always directly functional within an action. The beauty or ugliness of the land is made to belong to the ugliness or beauty of the human events which occur in its midst.

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[46] Ibid, p. 212

[47] Cf. Sheridan Baker, op.cit., p. 31.

Hain Tankler

ENGLISH LANGUAGE AUTOGRAPHS FROM THE COLLECTION OF F.L. SCHARDIUS IN THE SCIENTIFIC LIBRARY OF TARTU STATE UNIVERSITY

The autograph collection of Friedrich Ludwig Schardius (1795-1855), archivist of the St. Petersburg Academy of Sciences and curator of the Hermitage Museum, contains items in 2912 different hands, and was bequeathed to the Library of Tartu (Dorpat) University in 1856.

It includes original autographs of scientists, writers, artists and statesmen of various nationalities from the beginning of the sixteenth century up to the second half of the nineteenth.

The present index covers all the materials written in English, irrespective of the nationality of the authors.

Most of the items catalogued are letters. A few are fragments of letters and documents, addressed envelopes, signed printed forms, etc.

The authors are given in alphabetical order. Whenever possible, we have tried to give the following information concerning each of the items entered:

The author. Years of birth and death. Nationality and field of activity.

The place and date of writing.

The addressee and place of destination.

The number of pages and the format of the page.

A brief annotation.

The opening words (quoted).

The reference number in the catalogue of the Scientific Library of Tartu State University.

In identifying the author we have proceeded mainly from the information given by Schardius himself (i.e. surname, followed by Christian names or initials, years of birth and death, sphere of activity), but have checked the data in

available works of reference.* We may add that separate articles on 73 authors (out of the total of 122) are to be found in the Encyclopaedia Britannica (1963 edition).

Custom varies with regard to the use of designations 'English', 'Scottish', 'Irish', etc. We have followed the practice of applying them whenever there seems to be no possible occasion for doubt. In other instances we have preferred the more general term 'British'.

In some cases the signature is missing or has been removed, or there is doubt as to whether the letter has been written by the owner of the signature. In such cases we have accepted the identification of the author as given by Schardius himself.

The place and date of writing are supplied only when they are explicitly stated in the autograph, and are given in their original form. Scientific and aristocratic titles are added to the names of addressees. All other conventional forms of address (Mr., Mrs., Mme, etc.) have been omitted.

The annotation briefly indicates the nature of the contents.

Unfortunately, owing to an oversight of the compiler, four authors (Edwards Amasa Park, James Rennell, Sir Hans Sloane and David Bailie Warden) were omitted from the alphabetical index and have been added at the end of the list.

In conclusion I wish to express my sincere thanks to Kaja Noodla, Head of the Department of MSS and Rare Books of the Scientific Library of Tartu State University, and to A.R. Hone of the Chair of West European Literature of Tartu State University, for their kind assistance in clearing up many details of a technical or scientific nature.

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* In the case of Thomas Barry we have not yet succeeded in checking the information provided by Schardius.

Abbreviations

Amer. Philos. Soc.	- American Philosophical Society
envel.	- envelope
hon.	- honorary
pers.	- personal
s.a.	- sine anno (without date)
sc.	- scientific
s.l.	- sine loco (without place)
Soc.	- Society
St. Pet. Acad. Sciences	- St. Petersburg Academy of Sciences
unkn.	- unknown

1. A'COURT, William, Baron Heytesbury (1779-1860), British diplomat.
S.l., March 1, s.a.
To: Werner.
1 p., 18.6 x 11.9 cm.
Invitation to dinner.
"Lord Heytesbury requests..."
Sch. 1310

2. AIKIN, Arthur (1773-1854), British chemist.
London, April 2, 1821.
To: St. Pet. Acad. Sciences.
1 p., 23.7 x 20.1 cm.
Covering note informing St. Pet. Acad. Soiences of remittance of Transactions of Royal Soc. of Arts.
"Sir / Your letter of the 26th of November has been duly received..."
Sch. 29

3. AIRY, Sir George Biddell (1801-1892), British astronomer.
Greenwich, Jan. 13, 1851.
To: [F.G.W.] Struve.
3 pp., 18.3 x 11.2 cm.
Domestic and pers.
"My dear Sir / I have long intended to write to you..."
Sch. 30

4. AKERMAN, John Yonge (1806-1873), English numismatist and antiquary.
London, July 5, 1850.
To: Dr. B. Köhne; St. Petersburg.
3 pp., 18.2 x 11.4 cm.
Exchange of numismatical literature.
"Dear Sir, I am concerned to hear by your last letter..."
Sch. 31

5. ALDRIDGE, Ira Frederick (1804-1867), American tragedian.
Hamburg, July 15, 1853.
Unkn.
1 p., 7.1 x 23.2 cm.
Signed note containing two literary quotations.
"'Thou nature art my Goddess' Shakespeare..."
Sch. 37

6. AUGUSTUS Frederick, Duke of Sussex (1773-1843).
London, Aug. 21, 1821.
To: Day; Hinton, Bath.
7.8 x 12.2 cm.
Portion of envel. bearing name and address.
Sch. 131

7. BABBAGE, Charles (1792-1871), English mathematician and mechanician.
Dorset St., Manchester Sq., May 9, 1830.
To: Booth; Duke St., Portland Place.
1 p., 18.2 x 11.2 cm.
Enquiry concerning publication of sc. article.
"Dear Sir / Will you promise for me three copies of the Times of Saturday last..."
Sch. 137

8. BACHE, Franklin (1792-1864), American physician and chemist.
Philadelphia, March 3, 1837.
To: St. Pet. Acad. Sciences.
1 p., 23.9 x 19.8 cm.
Acknowledgement of receipt of publications sent to Amer. Philos. Soc. Printed form with signature.
"Sir, I am instructed by the Society..."
Sch. 139

9. BAILY, Francis (1774-1844), English astronomer.
London, April 12, 1825.
To: [F.G.W.] Struve; Dorpat.
3 pp., 25.1 x 20.2 cm.
Problems of astronomy and exchange of sc. information.
"Dear Sir / I had the honour to receive your communication..."
Sch. 155

10. BANKS, Sir Joseph (1743-1820), English explorer and naturalist.
Soho Square [London], March 15, 1806.
Unkn.
2 pp., 21.5 x 18.3 cm.
Expression of gratitude acknowledging election to hon. membership of St. Pet. Acad. Sciences (Upper part missing).
"Sir / Allow me Sir to request, ..."
Sch. 167

11. BARRY, Thomas, American actor (National Theatre, Boston).
Boston, Dec. 16, 1848.
Unkn.
3 pp., 25.o x 19.8 cm, with sealed cover.
Appeal for benefit of widow of deceased actor with letter of concurrence from G.P. Morris (See Nº 82).
"Dear Madam / You may remember that on the close of your brilliant career in the United States..."
Sch. 177

12. BENNETT, Edward Turner (1797-1836), English zoologist.
London, July 29, 1834.
To: St. Pet. Acad. Sciences.
2 pp., 20.8 x 18.2 cm.
Covering note informing St. Pet. Acad.

Sciences of remittance of sc. publications.
"Sir, I have the honor of forwarding to you the Second part of the Transactions of this Society..."

Sch. 232

13. BENTINCK, Lord William George Frederick Cavendish (1802-1848), British politician.
Harcourt House, Oct. 20, 1847.
Unkn.
2 pp., 17.9 x 11.2 cm.
Covering note accompanying unspecified article.
"Dear Sir, I am very sorry to be so long after my promised time..."

Sch. 233

14. BIRD, John (1709-1776), English mathematical instrument maker.
London, May 4, 1751.
To: Prof. A.N. Grischow; St. Petersburg.
2 pp., 20.1 x 15.9 cm.
Statement of conditions for manufacture of telescope.
"Sir / I have the honour of your Letter, wherein you order a Mural Quadrant..."

Sch. 296

15. BLESSINGTON, Marguerite, Countess of (1789-1849), Irish writer.
Gore House, Nov. 20, 1843.
To: Michela.
2 pp., 17.8 x 11.3 cm.
Pers. correspondence. Grateful acknowledgement of criticism.
"My dear Mr Michela / Again I have to thank you for your kind notice of the Keepsake and Book of Beauty..."

Sch. 306

16. BOWDITCH, Nathaniel (1773-1838), American mathematician and astronomer.
Boston, Febr. 25, 1830.
To: [St. Pet. Acad. Sciences].
1 p., 23.9 x 20.2 cm.
Covering note to inform St. Pet. Acad. Sciences of remittance of translation of sc. material.
"The Translator of the first volume of the Mécanique Céléste [sic] respectfully presents..."
Sch. 371

17. BREMER, Fredrika (1801-1865), Swedish novelist and champion of women's rights.
Undated.
Unkn.
1 p., 21.9 x 13.5 cm.
Pers. Signed Swedish original, together with English translation in unknown hand.
"A few questions to my dear Frances..."
Sch. 390

18. BREWSTER, Sir David (1781-1868), Scottish physicist.
Allerby by Melrose, Jan. 14, 1831.
To: Prof. Kupffer.
4 pp., 22.3 x 18.3 cm.
Sc. correspondence.
"Sir, I have only this moment received your obliging letter of the 18th October..."
Sch. 395

19. BROUGHAM and VAUX, Henry Peter, Baron BROUGHAM (1778-1868), British jurist and politician.
Undated.
Unkn.
10.0 x 18.4 cm.
Fragments of letter.
Sch. 409

20. BROUGHTON, John Cam Hobhouse, Baron (1786-1869), English statesman and littérateur.
S.l., Sept. 7, 1836.
To: Thomas Spring Rice; Mount Trenchard, Ireland.
8.3 x 11.5 cm.
Envel., bearing name and address.
Sch. 1323

21. BROWN, Robert (1773-1858), British botanist.
Soho Square [London], Feb. 26, 1816.
To: Baron Humboldt.
4 pp., 22.6 x 18.6 cm.
Sc. correspondence.
"Sir / I avail myself of the earliest opportunity..."
Sch. 410

22. BRUNEL, Sir Marc Isambard (1769-1849), British engineer and inventor.
S.l., May 30, s.a.
To: Schlick.
2 pp., 18.2 x 11.3 cm.
Invitation to dinner.
"My dear Mr Schlick / Mr Hawes desires me to request..."
Sch. 425

23. BRYANT, William Cullen (1794-1878), American poet.
New-York, Nov. 9, 1847.
To: Henry E. Davis; New-York.
1 p., 19.8 x 12.6 cm.
Specimen of autograph.
"My dear Sir. I suppose these ten words..."
Sch. 428

24. BURRITT, Elihu (1810-1879), American philanthropist and advocate of peace.
London, Oct. 15, 1853.
To: Editor of St. Petersburgische Zeitung.

1 p., 18.2 x 11.4 cm, with envel.
Request for publication of sc. translation.
"Sir / I send herewith a paper on the construction of an Electric Telegraph..."

Sch. 461

25. CALLCOTT, Maria, Lady (1785-1842), British author.
Kensington Gravel Pits, April 13, 1836.
To: "Vogel" (an unidentified friend).
3 pp., 22.8 x 18.5 cm.
Letter of recommendation containing reminiscences of pers. life, detailed commentaries on art, etc.
"My dear Friend /When I took leave of you last..."

Sch. 475

26. CANNING, Charles John Canning, Earl (1812-1862), English statesman.
To: Edward Cayley.
1 p., 20.2 x 12.6 cm.
Pers. correspondence.
"Dear Cayley / I have just received a letter..."

Sch. 486

27. CANNING, George (1770-1827), British statesman.
2 fragments of documents with signature, undated.
14.5 x 13.7 cm, 12.0 x 14.7 cm.

Sch. 485[a]; 485[b]

Fragment of sealed cover dated London, Jan. 6, 1827; addressed to Noad (called Nond in Nº 100); Strawford, Beckington, Somersetshire.
8.o x 12.o cm.

Sch. 485

28. CATESBY, Mark (1679?-1749), British naturalist.
London, March 1, 1736.
To: Dr. Amman; St. Petersburg.
1 p., 30.9 x 18.9 cm.
Sc. and pers. correspondence (containing notes on botany).
"D[ea]r S[i]r / On the first of Nov. last I received your Kind Letter..."
Sch. 524

29. CHANNING, William Ellerly (1780-1842), American clergyman and author.
Undated.
To: Bartol; Chestnut St.
1 p., 18.9 x 11.6 cm.
Invitation to dinner.
"My dear Sir, Will you do me the favour..."
Sch. 541

30. CHRISTIE, Samuel Hunter (1784-1865), British mathematician.
Royal Military Academy [London], June 14, 1830.
To: [John?] Smirnove.
1 p., 11.1 x 18.0 cm.
Covering note stating remittance (to addressee and St. Pet. Acad. Sciences) of two casts from Roubillac's death mask of Newton.
"Mr Christie presents his Comp[limen]ts to Mr Smirnove..."
Sch. 572

31. COBDEN, Richard (1804-1865), English political economist.
Undated.
To: Baron Stieglitz.
1 p., 17.9 x 11.5 cm.
Request for interview.
"Dear Baron Stieglitz / I shall have plea-

sure in accompanying you..."

Sch. 593

32. COMPTON, Spencer Joshua Alwyne, Marquis of Northampton (1790-1851).
Carlton Gardens, June 23, 1844.
Unkn.
2 pp., 10.8 x 9.0 cm.
Offer of introduction.
"My dear Sir / It would give me great pleasure to make the acquaintance..."

Sch. 2124

33. COOPER, Sir Astley Paston (1768-1841), English surgeon.
S.l., August 4, 1830.
Unkn.
2 pp., 22.3 x 18.4 cm.
Promise to visit addressee in Hamburg.
"My dear Sir / I feel greatly obliged..."

Sch. 610

34. COOPER, James Fenimore (1789-1851), American novelist.
Hall, Cooperstown, Nov. 11, 1847.
To: J. Oakley.
1 p., 25.3 x 20.0 cm.
Pers. Advice on trip to Europe, references to [Eugène] Sue and Cooper's knowledge of French.
"Dear Sir, Your head must be a pretty jumble. I have always found that travelling far..."

Sch. 611

35. COXE, John Redman (1773-1864), American physician.
Philadelphia, June 22, 1802.
To: St. Pet. Acad. Sciences.
1 p., 24.2 x 20.8 cm.
Covering note stating remittance of sc. publication from Am. Philos. Soc. to St. Pet. Acad. Sciences.
"Sirs / By directions of the American Phi-

los. Soc[iet]y held at this place..."

Sch. 623

36. CRUIKSHANK, George (1792-1878), English artist.
Amwell St., May 20, 1848.
To: William Behnes.
1 p., 17.5 x 11.2 cm.
Pers. correspondence.
"My dear Behnes / In your last note you said..."

Sch. 635

37. DANIELL, John Frederic (1790-1845), English chemist and meteorologist.
Royal Institution, Febr. 4, 1831.
To: John Smirnove.
3 pp., 22.1 x 18.4 cm.
Exhange of sc. materials, etc. between Royal Institution and St. Pet. Acad. Sciences.
"Dear Sir / I have to acknowledge the favour of your letter of the 25th January..."

Sch. 657

38. DAVY, Sir Humphry, Bart. (1778-1829), English chemist.
Undated.
Unkn.
5.2 x 9.8 cm.
Fragment of letter.

Sch. 670

39. DICKENS, Charles John Huffam (1812-1870), English novelist.
Broadstairs, Kent, Aug. 20, 1847.
Unkn.
1 p., 18.2 x 11.2 cm.
Specimen of autograph or fragment of letter.

Sch. 704

40. DU PONCEAU, Pierre Étienne (1760-1844), American lawyer and author.
Philadelphia, Aug. 10, 1832.
To: John Pickering.
1 p., 25.0 x 19.7 cm.
Letter of recommendation.
"My dear Sir / Give me leave to introduce you..."

Sch. 755

41. DURHAM, John George Lambton, Earl of (1792-1840), English statesman.
Michailoffsky, undated.
To: E. Cayley; St. Petersburg.
2 pp., 18.1 x 11.5 cm, with envel.
Renting lodgings.
"My dear Sir / Many thanks - the Rooms you mention will Exactly suit me..."

Sch. 767

42. EDWARDS, Jonathan (1703-1758), American theologian.
Undated.
Unkn.
23.3 x 4.7 cm.
Acknowledgement (postscriptum) of receipt of books. On reverse random notes on unspecified subject.

Sch. 781

43. EMERSON, Ralph Waldo (1803-1882), American essayist, poet and philosopher.
Philadelphia, Apr. 8, 1850.
Unkn.
1 p., 16.8 x 11.6 cm.
Expression of consent to unspecified proposition.
"Dear Sir, It gives me pleasure to comply with your request..."

Sch. 802

44. FARADAY, Michael (1791-1867), English chemist and natural philosopher.
London, June 2, 1831.
To: St. Pet. Acad. Sciences.
2 pp., 23.8 x 20.2 cm.
Acknowledgement of academic distinction.
"Sir / I have received your letter and the honor which accompanied it..."
Sch. 855

45. FELLOWS, Sir Charles (1799-1860), British archaeologist.
London, May 2, 1853.
To: Dr. Koehne.
2 pp., 18.1 x 11.1 cm.
Numismatical (Lycian coins).
"Sir Cha[rle]s Fellows presents his compl[imen]ts to Dr. Koehne..."
Sch. 867

46. FORBES, James David (1809-1868), Scottish physicist.
Edinburgh, Feb. 16, 1841.
Unkn.
1 p., 24.4 x 19.8 cm.
Acknowledgement of receipt of publications sent to Royal Soc. Edinburgh. Printed form with signature.
"Sir, I am directed by the Royal Society of Edinburgh..."
Sch. 910

47. FRANKLIN, Benjamin (1709-1790), American statesman, printer, scientist and writer.
Undated.
Unkn.
1 p., 30.7 x 18.8 cm.
Concluding page of letter to unidentified French writer and soldier, discussing political situation (rapprochement with France).

"... hardly had time to form them..."

Sch. 932

48. FRANKLIN, Sir John (1786-1847), English rear admiral and explorer.
Demuth's Hotel, Sept. 22(10),1828.
To: President of St. Pet. Acad. Sciences.
1 p., 21.5 x 18.6 cm.
Author submits account of his second voyage to Polar Sea for consideration of St. Pet. Acad. Sciences.
"Captain Franklin presents his compliments.."

Sch. 933

49. GAGE, Thomas (1721-1787), British general.
New-York, Nov. 23, 1764.
To: Col. Bradstreet.
1 p., 22.1 x 18.1 cm.
Letter of recommendation.
"I send the Bearer Lt. Eddington of the 42^{d} Regt. up to Albany..."

Sch. 981

50. GEORGE IV (1762-1830), King of Great Britain and Ireland.
Carlton House, June 22, 1819.
To: [Ernest Augustus] Duke of Cumberland; Berlin.
4.5 x 19.3 cm, with sealed cover.
Fragment of letter.

Sch. 1025^{a}

9.3 x 18.8 cm.
Signed receipt (£740 from Henry Lyte).

Sch. 1025^{b}

51. GREATBACH, William (b. 1802), British engraver.
London, March 8, 1851.
To: Council of Imperial Acad. Arts of St. Pet.
1 p., 26.9 x 20.8 cm.

Application for admission to membership of St. Pet. Acad. Sciences.
"Gentlemen / It having come to my knowledge that there is a vacancy..."
Sch. 1133

52. GREY, Charles Grey, Earl (1764-1845), English statesman.
Alnwick, Aug. 3, 1826.
To: C. Musgrave; Whitkirk [?] Vicarage, Leeds.
14.1 x 11.1 cm.
Fragment of sealed cover, bearing name and address.
Sch. 1140

53. GRONOVIUS, Jan Fredrik (1690-1762), Dutch botanist.
Leyden, Sept. 2, 1731.
To: Dr. Amman; London.
1 p., 22.9 x 18.4 cm.
Acknowledgement of receipt of plant specimens.
"D[ea]r S[i]r / About five weeks ago i [sic] received your Letter of the 30 of May..."
Sch. 1155

54. HALIBURTON, Thomas Chandler (1796-1865), Canadian humorist and satirist.
Undated.
Unkn.
9.1 x 11.2 cm.
Specimen of autograph.
"I am Sam Hicks, says I, ..."
Sch. 1206

55. HALLECK, Fitz-Greene (1790-1867), American poet.
Guilford, Connecticut, April 20, 1852.
To: William Davy Inn; Boston, Massachusetts.
1 p., 15.8 x 9.9 cm, with envel.
Negative reply to request for autograph (of

J. Rodman Wrake).
"Dear Sir, I have received your favor of the 14th..."
Sch. 897

56. HERSCHEL, Caroline Lucretia (1750-1848), English astronomer.
Undated.
Unkn.
1 p., 13.6 x 14.9 cm.
Response to request for autograph of Sir William Herschel (enclosing same).
"I have nothing left in the Handwriting of Wm Herschel but the above..."
Sch. 1297

57. HERSCHEL, Sir John Frederick William, Bart. (1792-1871), English astronomer.
Slough near Colnbrook, Bucks, upper part missing with the date.
To: St. Pet. Acad. Sciences.
1 p., 21.9 x 18.6 cm.
Application for payment for consignment of books.
"Dear Sir / I have purchased the Books you requested..."
Sch. 1298

58. HERSCHEL, Sir William (1738-1822), English astronomer.
Slough near Windsor, Aug. 3, 1804.
Unkn.
5.0 x 18.3 cm.
Fragment of letter carrying signature.
Sch. 1296

[1783?]
13.6 x 14.9 cm.
Cover of book bearing title "Account of the Barometer & Thermometer by Caroline Herschel...", written in author's hand.
Sch. 1297

59. HOFFMAN, Charles Fenno (1806-1884), American author and editor.
Washington, July 31, 1849.
To: Messrs. Baker [?] and Scribners, Publishers; New-York.
1 p., 25.1 x 20.0 cm.
Order for books.
"Gentlemen, Will you oblige me by placing four Copies..."
Sch. 1332

60. HOOKER, Sir William Jackson (1785-1865), English botanist.
Glasgow, Dec. 2, 1834.
To: J. Smirnove; London.
3 pp., 25.1 x 19.9 cm.
Engages to procure autograph of Sir Walter Scott.
"Dear Sir / I had last evening the pleasure to receive your most kind, ..."
Sch. 1347

61. HORSBURGH, James (1762-1836), British hydrographer.
London, Oct. 30, 1823.
To: St. Pet. Acad. Sciences.
1 p., 21.3 x 18.6 cm.
Expression of gratitude for election to hon. membership of St. Pet. Acad. Sciences.
"Sir / On my arrival from the Country, I received a Packet..."
Sch. 1354

62. HORSFIELD, Thomas (1773-1859), American and English naturalist and explorer.
Castle St., Holburn, June 25, 1825.
To: C.I. Temminck; Leyden.
3 pp., 22.3 x 18.1 cm.
Exchange of zoological materials with discussion of certain specimens and species.

"My dear Sir, I embrace the opportunity of the departure of my friend..."

Sch. 1355

63. HOWARD, Luke (1772-1864), English meteorologist.
Tottenham near London, Sept. 6, 1821.
To: St. Pet. Acad. Sciences.
1 p., 20.1 x 20.1 cm.
Covering note stating remittance of sc. publications.
"The Author of the Two Volumes on the Climate of London, which are herewith sent, ..."

Sch. 1360

64. HUME, Joseph (1777-1855), British politician.
Undated.
To: [Ernest Augustus] Duke of Cumberland.
9.1 x 19.9 cm.
Sealed cover, bearing name.

Sch. 1377

65. HUNT, James Henry Leigh (1784-1859), English essayist and poet.
Undated.
Unkn.
1.5 x 9.0 cm.
Fragment of letter carrying signature.

Sch. 1674

66. HUSKISSON, William (1770-1830), English statesman and financier.
Undated.
To: Noad (called Nond in Nº 100); Sussex Hotel, Bouverie St.
8.0 x 12.1 cm.
Sealed cover, bearing name and address.

Sch. 1381

67. IRVING, Washington (1783-1859), American author and diplomat.
Undated.
Unkn.
4.4 x 11.1 cm.
Fragment of letter, bearing signature.
Sch. 1436

68. ITÚRBIDE, Agustín de (1783-1824), Emperor of Mexico.
Undated.
To: Skinner.
2 pp., 18.o x 11.2 cm.
Refusal of audience.
"M^r. Yturbide presents his compliments to M^r. Skinner..."
Sch. 1443

69. JEFFERSON, Thomas (1743-1826), President of the U.S. of America.
S.l., Apr. 14, 1825.
To: Key.
1 p., 12.5 x 19.9 cm.
Invitation to dinner.
"Th. Jefferson asks the favor of mr and mrs Key..."
Sch. 1408

70. KEMBLE, Adelaide (1814-1879), English actress.
[Park Place, Jan. 29, 1838].
To: Mrs. Robert Koch; Adelphi.
1 p. 23.1 x 18.9 cm.
Pers.
"Dear Mrs Koch - I return you your ticket with many thanks..."
Sch. 1484

71. LATHAM, John (1740-1837), English ornithologist.
Winchester, Jan. 27, 1829.
Unkn.
2 pp., 24.9 x 20.2 cm.

Exchange of sc. literature (ornithology).
"My dear Sirs / Some time since Mr Wood, of the Strand, put into my hands a Copy of..."
Sch. 1647

72. LAWRENCE, Sir Thomas (1769-1830), English artist.
Mopell [?] Sq., Nov. 22, 1829.
Unkn.
1 p., 18.2 x 11.3 cm.
Note of invitation.
"My dear Sir / I regret that a prior engagement..."
Sch. 1659

73. LAYARD, Charles Peter (1748-1803), English theologian.
London, Jan. 2, 1792.
To: St. Pet. Acad. Sciences.
1 p., 21.5 x 17.2 cm.
Expression of gratitude (on receipt of consignment of books).
"Sir / The Royal Society has received from the Imperial Academy a present..."
Sch. 1661

74. LONDONDERRY, Robert Stewart, Marquess of (1769-1822), British statesman.
London, Dec. 13, 1821.
Unkn.
1 p., 22.9 x 18.1 cm.
Promise of reception.
"Lord Londonderry with a grateful recollection..."
Sch. 1766

75. LONGFELLOW, Henry Wadsworth (1807-1882), American poet.
Cambridge, Dec. 23, 1847.
Unkn.
1 p., 18.1 x 11.2 cm.
Submits MS of unspecified poem for publication.

"My dear Sir, The accessory papers explain themselves..."

Sch. 1767

76. LYTTON, Edward Robert Bulwer-Lytton, Earl of (1831-1891), English diplomat and poet.
Undated.
Unkn.
1 p., 22.8 x 18.4 cm.
Pers. To sculptor interested in making author's bust.
"Dear Sir, I have just returned to England.."

Sch. 448

77. MACGREGOR, Sir Gregor (fl. 1817), British South-American adventurer.
Paris, April 13, 1824.
To: Charles Ross.
1 p., 72.0 x 62.3 cm.
Letters patent issued by Macgregor under the title of 'Gregor I of the State of Poyais', granting Charles Ross an estate and the title of Baron in return for services rendered.
"Kindly all Men by these Presents That We Gregor the First..."

Sch. 1135

78. MACREADY, William Charles (1793-1873), English actor.
Covent Garden Theatre, Dec. 18, s.a.
To: [Editor of Morning Post?].
1 p., 22.5 x 18.8 cm.
Request to publish report of Queen's visit to Covent Garden Theatre.
"Will you oblige me by mentioning..."

Sch. 1805

79. MALTHUS, Thomas Robert (1766-1834), English economist.
London, Nov. 8, 1827.
To: St. Pet. Acad. Sciences.

1 p., 21.0 x 18.5 cm.
Presenting two sc. publications to St.Pet. Acad. Sciences.
"Mr Malthus fearing that he may not have many opportunities..."
Sch. 1828

80. MENDIZÁBAL, Juan Álvarez (1790-1853), Spanish statesman.
London, July 21, 1835.
To: Messrs. Carne and Telo; Liverpool.
1 p., 25.1 x 20.2 cm.
Business communication.
"Gentlemen, I have to apologize for not having yesterday replied..."
Sch. 1918

81. MITCHILL, Samuel Latham (1764-1831), American physician.
S.l., July 11, 1827.
5.9 x 19.2 cm.
Label for specimens of Calcutta shipworms and multivalve Mollusca species.
Sch. 1972

82. MORRIS, George Pope (1802-1864), American journalist and poet.
Evening Mirror Office, Oct. 6, 1845.
To: John Neal; Portland.
1 p., 25.1 x 20.1 cm.
Letter of recommendation (for discussion of problems of art).
"My dear Neal / Allow me to introduce to your notice..."
Sch. 2013

New-York, Dec. 19, 1848.
Unkn.
1 p., 25.0 x 19.8 cm.
Reply (favourable) to Th. Barry's appeal for benefit of deceased actor (See Nº 11).

"The Subscribers, joint Trustees with Mr Barry..."

Sch. 177

83. MURCHISON, Sir Roderick Impey (1792-1871), British geologist.
St. Petersburg, Aug. 1845.
To: [M. Jacobi].
1 p., 11.5 x 21.5 cm.
Signed fragment of letter or specimen of autograph.

Sch. 2061

London, July 17, 1855.
To: University of Dorpat [Tartu].
1 p., 32.1 x 20.1 cm.
Covering note informing University of Dorpat of remittance of books (geological).
"Memorandum of Publications of the Geological Society..."

Sch. 2061

84. NEAL, John (1793-1876), American author and editor.
Portland, July 28, 1848.
To: Wm. Davis, jun.
1 p., 24.8 x 19.5 cm.
Covering note with autograph, enclosing two others (Nº 82 and 91).
"Sir / An application for my autograph..."

Sch. 2079

85. PALMERSTON, Henry John Temple, Viscount (1784-1865), English statesman.
War Office, Nov. 23, 1820.
To: Lieutenant-Colonel Schrader; Brunswick
1 p., 24.7 x 20.2 cm.
Note from War Office concerning disposal of property of deceased soldiers.
"Sir, No statement of the Effects and Credits of the Officers of the Brunswick

Hussars named in the Margin..."

Sch. 2191

86. PARKES, Samuel (1761-1825), English chemist.
London, April 10, 1822.
To: St. Pet. Acad. Sciences.
1 p., 21.8 x 18.6 cm.
Covering note informing St.Pet. Acad. Sciences of remittance of sc. publications.
"Sir / As I have occasion to send by way of Petersburg ..."

Sch. 2202

87. PARRY, Sir William Edward (1790-1855), English rear admiral and Arctic explorer.
Deptford, Oct. 26, 1829.
To: St. Pet. Acad. Sciences.
3 pp., 21.3 x 18.7 cm, with fragment of envel.
Acknowledgement of hon. academic distinction.
"Sir, I have the Honor to acknowledge the receipt of your letter of the 6th of May..."

Sch. 2205

88. PATTERSON, Robert M. (1743-1824), American mathematician.
Philadelphia, May 4, 1818.
To: Nicholas Fuss; Sec. of St. Pet. Acad. Sciences.
1 p., 24.5 x 19.7 cm.
Announcement of election of addressee to hon. membership of Amer. Philos. Soc.
"Sir, I have the honor to inform you, that at a meeting of the American Philosophical Society..."

Sch. 2214

89. PEEL, Sir Robert, Bart. (1788-1850), English statesman.
Undated.
Unkn.

4.1 x 13.2 cm.
Signed fragment of letter.
Sch. 2228[b]

Undated.
To: Baron Brünen.
1 p., 23.1 x 18.8 cm.
Grant of appointment to [F.G.W.] Struve.
"My dear Baron Brünen, I shall have great pleasure in availing myself of the opportunity..."
Sch. 2228[a]

90. PENNINGTON, James W.C. (1809-1870), American clergyman and teacher.
London, July 6, 1849.
To: Henry Stoutenburgh; New-York.
3 pp., 31.4 x 19.8 cm.
Various problems connected with orphanages and Sunday schools.
"Rev[elation] 1 chap[ter] 19th verse /'Write the things which thou hast seen.'"
Sch. 2232

91. PICKERING, John (1777-1846), American lawyer and philologist.
S.l., Jan. 1, 1834.
To: I[?], D. Goddard.
1 p., 20.7 x 12.9 cm.
Remembrancer (or brief note).
Sch. 2268

92. PIERPONT, John (1785-1866), American clergyman, poet and reformer.
Boston, Oct. 13, 1845.
To: J[oh]n Neal; Portland.
1 p., 24.8 x 19.9 cm.
Pers. (announcing intention of moving from Boston to New-York, etc.)
"My dear Neal, I've seen nothing - I've heard nothing from you..."
Sch. 2271

93. PIM, Bedford Clapperton Trevelyan (1826-1886), British admiral.
St. Petersburg, Dec. 9, 1851.
Unkn.
1 p., 13.2 x 20.6 cm.
Short note (referring to unspecified undertaking).
"I hope that my undertaking will succeed..."
Sch. 2273

94. POLK, James Knox (1795-1849), president of the U.S. of America.
Washington, Dec. 12, s.a.
To: Ralph I. Ingersoll; St. Peterburg.
9.0 x 21.8 cm.
Envel. bearing name and address.
Sch. 2303

95. PRIESTLEY, Joseph (1733-1804), English clergyman and chemist.
Birmingham, Dec. 13, 1780.
To: [St. Pet. Acad. Sciences].
2 pp., 21.8 x 17.9 cm.
Acknowledgement of hon. academic distinction.
"Sir / I think myself exceedingly flattered by the honour..."
Sch. 2323

96. PRINGLE, Sir John (1707-1782), British physician.
Undated.
To: [St. Pet. Acad. Sciences].
2 pp., 20.2 x 18.5 cm.
Acknowledgement of hon. academic distinction.
"Sir, I should long ago have acknowledged the receipt of your letter..."
Sch. 2324

97. PUSEY, Edward Bouverie (1800-1882), English divine.
Undated.

Unkn.
4.3 x 8.9 cm.
Signed fragment of letter.

Sch. 2332.

98. RENNIE, George (1791-1866), British civil engineer.
Whitehall Place, Sept. 15, 1835.
To: George Benkhausen.
1 p., 18.3 x 11.3 cm.
Covering letter submitting reports of sc. experiments carried out on the River Neva.
"My Dear Sir / Should you be making up despatches at any time for St. Petersburg..."

Sch. 2409

99. RIGAUD, Stephen Peter (1774-1839), English mathematical historian and astronomer.
To: Prof. [F.G.W.] Struve; Dorpat.
1 p., 22.5 x 18.8 cm.
Acknowledgement of reception of sc. publication (with expressions of regret for author's inadequate knowledge of German).
"Sir / I have to return you our thanks for the copy..."

Sch. 2437

100. ROBINSON, Frederick John, Viscount Goderich (1782-1859), English statesman.
London, Dec. 5, 1827.
To: Nond (called Noad in Nº 27 and 66); Strawford, Beckington, Somersetshire.
13.1 x 23.5 cm.
Fragment of sealed cover, bearing name and address.

Sch. 1075

101. ROBISON, Sir John (1778-1843), British inventor.
Edinburgh, Febr. 16, 1829.
To: St. Pet. Acad. Sciences.
1 p., 22.1 x 19.1 cm.
Printed form carrying/signature (reception of so. materials, sent to Royal Soc. of

Edinburgh).
"Sir, I am directed by the Royal Society of Edinburgh..."

Sch. 2448

102. ROSSE, William Parsons, Earl of (1800-1867), Irish astronomer and telescope constructor.
Royal Soc., Somerset House [London], Nov. 29, 1850.
Unkn.
2 pp., 18.1 x 11.4 cm.
Sc. correspondence (astronomy).
"My dear Sir / I send a copy of the paper..."

Sch. 2378

103. RÜMKER, Karl Ludwig Christian (1788-1862), German astronomer.
London, Aug. 1, 1829.
To: Prof. [F.G.W.] Struve; Dorpat.
1 p. + 1 p., 25.3 x 20.1 cm.
Printed list of occultations for current month accompanied by covering letter in German.

Sch. 2515

104. SCOTT, Sir Walter, Bart. (1771-1832), Scottish poet and novelist.
Undated.
To: John Murray.
1 p., 20.0 x 12.6 cm.
Publication of literary contribution to Quarterly Review.
"My dear Sir / I have considerably enlarged the Extracts which were too few..."

Sch. 2684

105. SIMPSON, Sir James Young (1811-1870), Scottish obstetrician.
Edinburgh, May 30, 1848.
To: Dr. Santesson; Stockholm.
1 p., 18.2 x 11.2 cm.

Covering note accompanying sc. article.
"My Dear Doctor, I beg to send you a small paper to bring you in recollection..."
Soh. 2731

106. SOUTH, Sir James (1785-1867), English astronomer.
Observatory Kensington, April 2, 1833.
To: [F.G.W.] Struve.
2 pp., 22.7 x 19.9 cm.
Exchange of sc. information (astronomy) with references to current controversy and comments on election as hon. member of St. Pet. Acad. Sciences.
"My Dear Struve, I trust you have received all the sheets..."
Soh. 2762

107. SPRAGUE, Charles (1791-1875), American banker and poet.
Boston, April 19, 1851.
To: J.B. Trevor.
1 p., 25.2 x 18.9 cm.
Financial transaction.
"Dear Sir, One of the daughters of our president, Ignatius Sargent, Esq..."
Soh. 2781

108. SPRING-RICE, Thomas, Baron Monteagle (1790-1866), British (Irish) statesman.
S.l. Oct. 6, 1836.
To: Mark; M[oun]t Trenchard, Ireland.
8.6 x 12.9 cm.
Envel. bearing name and address.
Soh. 2783

109. TAYLOR, Thomas Glanville (1804-1848), British astronomer.
Madras Observatory, Febr. 8, 1833.
To: Prof. Kupffer.
3 pp., 22.2 x 18.2 cm.

Sc. correspondence (astronomy).
"My Dear Sir / I have the honor to acknowledge the receipt of your letter..."
Sch. 2897

110. TAYLOR, Zachary (1784-1850), President of U.S. of America.
Baton Rouge, Lousiana, Nov. 19. 1848.
To: Wm. Davis, jun.; Boston.
2 pp., 25.0 x 19.8 cm, with envel.
Specimen of autograph.
"Dear Sir, On my return here a day or two since after a short absence..."
Sch. 2896

111. THOMS, William John (1803-1885), British antiquary.
House of Lords [London], June 14, 1847.
To: G.W. Carlson.
3 pp., 18.0 x 11.5 cm.
Acknowledgement of receipt of consignment of books (Anglo-Swedish cultural relations).
"My dear Sir / On my return home this morning from Tunbridge Wells..."
Sch. 2923

112. TODD, Charles Stuart (1791-1871), U.S. lawyer and diplomat.
S.l., Jan. 20, 1842.
To: Baron Steiglitz.
1 p., 18.3 x 11.0 cm.
Business note.
"My dear Sir, I send you an explanatory letter..."
Sch. 2945

113. TORREY, John (1796-1873), American botanist and chemist.
Undated.
To: Dr. Geo. Boyd; Lyceum of Nat[ura]l Hist[or]y.
1 p., 12.7 x 9.7 cm.

Request for supply of titanium and felspar. "Dear Sir / Dr wishes you would inform him..."

Sch. 2959

114. TROLLOPE, Frances Milton (1780-1863), English novelist.
Undated.
Unkn.
1 p., 19.7 x 12.9 cm.
Request for autograph.
"My dear Sir / We send you our little volume for autographs..."

Sch. 2970

115. WEBSTER, Daniel (1782-1852), American statesman and lawyer.
Washington, April 22, 1852.
To: Baron Steiglitz; St. Petersburg.
1 p., 15.2 x 9.9 cm, with envel.
Specimen of autograph or complimentary.

Sch. 3084

116. WELLINGTON, Arthur Wellesley, Duke of (1769-1852), British soldier and statesman.
London, Nov. 8, 1832.
To: James South; Observatory Kensington.
1 p., 18.0 x 11.8 cm, with sealed cover.
Complimentary.
"The Duke of Wellington presents his Compliments..."

Sch. 3103

117. WHEATON, Henry (1785-1848), American jurist and diplomat.
Berlin, Oct. 18, 1837.
To: Dr. Wheaton.
4 pp., 22.5 x 18.1 cm.
Pers. letter discussing conditions in Germany (commercial relations with U.S., political situation, local news, books received, etc.).

"Mon cher frere, I wrote you a few days since..."

Sch. 3124[b]

Frankfurt on the Main, Aug. 18, 1838.
1 p., 30.5 x 20.0 cm.
Copy of diplomatic note. Commercial relations between Germany and U.S.
"Sir, Your Despatch, Nº 19, under date of the 16th July..."

Sch. 3124[a]

118. WILBERFORCE, William (1759-1833), English politician and philanthropist.
Downing St. [London], June 29, 1821.
To: Booth.
2 pp., 17.7 x 11.3 cm.
Organization of unspecified charity undertaking.
"Sir / Owing to my having been extremely occupied of late..."

Sch. 3128

119. PARK, Edwards Amasa (1808-1900), American theologian.
Andover, Oct. 30, 1848.
Unkn.
2 pp., 19.7 x 12.3 cm.
Exchange of autographs.
"Dear Sir, The enclosed is, to my positive knowledge..."

Sch. 2201

120. RENNEL, James (1742-1830), British geographer.
Undated.
To: Booth.
1 p., 17.7 x 11.4 cm.
Request for loan of book.
"Sir / If you have a Copy of Capt. Franklin.."

Sch. 2408

121. SLOANE, Sir Hans (1660-1753), British physician, founder of the British Museum.
S.l., Dec. 6, 1733.
Unkn.
1 p., 22.4 x 17.9 cm.
Reply to announcement of proposal concerning the election to hon. membership of [St.Pet.] Acad. Sciences. Pers.
"S[i]r. I have received Y[ou]rs of the 29th..."

122. WARDEN, David Bailie (1772-1845), American teacher and diplomat.
Paris, May 20, 1829.
To: St. Pet. Acad. Sciences.
1 p., 25.5 x 20.9 cm.
Covering note accompanying donation of author's work to St. Pet. Acad.Sciences.
"Sir, I take the liberty of offering..."
Sch. 3078

ТРУДЫ ПО ЗАПАДНЫМ ЛИТЕРАТУРАМ

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На английском языке
Тартуский государственный университет
ЭССР, г. Тарту, ул. Юликооли, 18

Vastutav toimetaja J. Rähesoo
Korrektor A.-R. Hone

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TRÜ rotaprint 1970. Paljundamisele antud 13. IV 1970.
Trükipoognaid 7,38. Tingtrükipoognaid 6,84. Arvestus-
poognaid 5,65. Trükiarv 400. Paber 30 x 42. 1/4.
MB 03833. Tell. nr. 250.

Hind 40 kop.