SENTIMENTALISM AND KARAMZIN

by

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A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Department
of
SLAVONIC STUDIES

We accept this thesis as conforming to
the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
September, 1976

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ABSTRACT

The object of this study is to show how the sentimentalist movement in the literatures of Western Europe found its way into Russian literature, and how Karamzin eventually emerged as the most significant representative of the Russian sentimentalist school.

The sentimentalist movement, originating in England, soon affected all European literature, particularly the French and the German. Because of Russia's relative isolation, these new tendencies were slow in appearing, but some of the characteristics, namely a sense of the transience of life and vanity of all things, together with an aspiration toward virtue, appeared in the lyrics of Xeraskov, Murav'ev and Sumarokov. These signs of incipient sentimentalism were, however, present only in haphazard form. It was Nikolaj Mixajlović Karamzin who crystallized these vague tendencies and gave Russian sentimentalism a definite identity.

Karamzin's education, his contact with Masonic circles, and his travels in Western Europe drew him toward the mainstream of European culture. His early works are mainly translations of Western European authors, the most significant work being a translation of Julius Caesar, prefaced by an appraisal of Shakespeare's genius.
An able and discriminating journalist, Karamzin modelled the Moskovskij Žurnal (Moscow Journal) on the lines of European literary magazines. In this journal he published his most famous works, such as "Bednaja Liza" (Poor Liza), "Natal'ja, bojarskaja doč'" (Natalia, the Boyar's Daughter) and Pis'ma russkogo putešestvennika (Letters of a Russian Traveller).

Karamzin popularized the short story and created a wide Russian reading public, commanding the attention of readers with his portrayal of simplicity, virtue and feeling, often set off by a nostalgic pastoralism, but also tinged by suggestions of the romance of the past and of the exotic. His approach to story-telling necessarily involved a considerable degree of the psychological analysis of characters, and this assumes great importance as a prelude to the great Russian novels of the nineteenth century.

Considered in the light of the development of Russian literature, Karamzin's most representative work is Letters of a Russian Traveller, which shows his insistence on the sovereignty of the heart and the importance of creating characters as living persons. This work, therefore, remains the first and best example of Russian sentimentalism, which set the norm for a movement that made possible the searching exploration of the human psyche in the great tradition of Russian fiction.
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ACKNOWLEDGMENTS

To Professor Z. Folejewski I would like to express my gratitude for his patient guidance through my work. My thanks go also to Professor V. Revutsky, for his generous help and kindness in offering many useful suggestions.
CHAPTER I

A. INTRODUCTORY REMARKS

It was Peter the Great, the "Antichrist," who, at great cost, transformed medieval Russia into an empire and opened the door to West European enlightenment. The demand for military modernization led to the emphasis on learning primarily practical things such as politics and languages — disciplines necessary for building a strong military state.

Many foreigners were invited into the country and many Russians were permitted to study in Western Europe, from where they returned with new skills. Peter the Great himself travelled to the West, focusing his attention only on practical sciences and technology. Consequently, the literature reflecting these aspirations was also pragmatically oriented. Translations assumed greater importance, but translators faced great difficulties because of the unsettled nature of the Russian language at that time. Until the late seventeenth century the only recognized literary language had been Church Slavonic, a language lexically, grammatically and syntactically removed from spoken Russian. With Peter's secularization and Europeanization of Russian society, this literary language was gradually modified, and some of its ecclesiastical elements gave way to elements from spoken Russian. Nevertheless,
translators were in an extremely difficult situation, for it was impossible to find adequate equivalents for Western terms. Russian texts of this period are full of Church Slavonic forms and foreign borrowings — from German, Latin, Polish, Dutch, Greek, French and Italian. The language was chaotic, lacking established rules and principles. From Peter's time, the eighteenth century in Russia was characterized by strenuous efforts to establish a modern, secular literary language.

Although in the age of Peter little attention was paid to philosophy and literature, Russian culture did not remain unaffected by the changes. Secularization and Europeanization took root and began to advance. An important literary genre, although not a product of Peter's time, was the early eighteenth-century prose tale. Translations of popular romances from Polish, Greek and Latin gave rise to the seventeenth-century Russian secular tale, the "povest".

The most significant examples are Savva Grudcyn, *Povest' o gore i zločastii* (Tale of Woe and Misfortune), and Frol Skobeev. Despite their structural and stylistic awkwardness, these seventeenth-century tales played an important role in the development of a secular Russian culture; they introduced fictional heroes for the first time. They also introduced a new narrative technique, attracting — indeed, creating — a new reading public composed of burghers, merchants and, in
time, even some educated peasants.

Prose tales continued to be written and to win popularity during this age, although eighteenth-century tales are generally weaker than those of the seventeenth century. The most interesting tale is about a sailor Vasilij Koriot-skij, written in the early eighteenth century — anonymously, like the majority of these works. All these tales reflect the great difficulties of the Russian language, still awaiting the flexibility it would achieve towards the end of the century. There is no doubt, however, that this age clearly marks the beginning of a new consciousness. As Mirsky puts it,

Modern Russian literature dates from the establishment of a continuous tradition of secular imaginative literature in the second quarter of the eighteenth century. The adoption of French classical standards by four men, all born in the reign of Peter, and their variously successful attempts to transpose these standards into Russian and to produce original work according to them, are the starting point of all subsequent literary development. The four men were Kantemir, Tredjakovskij, Lomonosov and Sumarokov.¹

Prince Antiox Dmitriević Kantemir (1708-1744), a poet and a diplomat, was probably the most cultured man in the Russia of his time. His major literary work, a cycle of nine satires, appeared in French and German translations before the Russian originals were eventually published (1762) long after his death. The edge of his satire is directed against the enemies of the Enlightenment and of Peter's
reforms. In his writings, Kantemir's chief aim was to bring the Russian literary language somewhat more in line with the simple colloquial speech of the people.

However, it is Vasilij K. Tredjakovskij who is considered the first important theoretician of Russian poetry and prosody. In his treatise Novyj i kratkij sposob k složeniju stixov rossijskix (A New and Brief Method of Composing Russian Verses; 1735), Tredjakovskij first pointed out that syllabic metre should be replaced by tonic metre, as being more suitable for the Russian language.

Mixail V. Lomonosov went far beyond Tredjakovskij's formulations. His linguistic reforms are set forth in his major works which include Pis'ma o pravilax rossijskogo stixotvorstva (Letters on the Rules of Russian Prosody; 1739), Ritorika (Rhetoric; 1748), Rossijskaja grammatika (Russian Grammar; 1755) and O pol'ze knig cerkovnyx v rossijskom jazyke (On the Use of the Church Books in the Russian Language; 1757).

"The first professional Russian man of letters" — "the father of Russian drama" — "the main exponent of Russian classicism" — these are the titles by which Aleksandr Sumarokov is distinguished because of his wide and comprehensive literary interests. His role in the development of Russian literature is great. Although influenced by Tredjakovskij and Lomonosov, Sumarokov soon acquired his own
personal style. In his poetry he abandoned bookish expressions in favour of the spoken language of his own class, the educated Russian nobility. Thus he came much closer to the Russian of our time than did Tredjakovskij or Lomonosov.

The period between 1730 and 1750 was extremely important for the progress of Russian secular literature. The Enlightenment was gaining a progressively stronger hold over the educated Russian nobility. European neo-classicism was introduced. Boileau's rules formed the model, and the techniques of Molière, Corneille and Racine began to be studied and imitated. In 1748 Sumarokov published an epistle based on Boileau's *Art poétique*, in which he expressed his concepts of literary genres.

By the 1750s Sumarokov became the main theoretician and practitioner of Russian pseudo-classicism. His literary activity was enormous. Besides the demanding occupations of both director and playwright, Sumarokov in 1759 took upon himself the task of publishing a literary journal, *Trudolubivaja pčela* (The Industrious Bee), the first journal published by a single individual and devoted entirely to literature. Almost all literary genres, such as verse satire, ode, epic and mock-epic, fable, epistle, epigram, inscription, tragedy, comedy, sonnet, ballad, love lyric, idyll, were followed by Sumarokov. His classical idylls are of special interest from the point of view of tracing the
beginning of Russian sentimentalism. He describes in pleasing language the love of shepherds and shepherdesses, spring, summer, flowers, nightingales, and other delights which seduce men into taking refuge in nature.

Culture and intellectual life began to flourish in an atmosphere of peace and political stability in the reign of Peter's daughter Elizabeth (1741-1761). During this period Russian education began to move forward. In 1755 the first Russian university was founded in Moscow, and encouragement and support caused Russian science to thrive. Lomonosov, with his wide-ranging scientific interests and activities, belongs wholly to the reign of Elizabeth. The grip of Germany on Russian culture and academic life was gradually breaking, and Russians were being appointed to prominent academic and administrative positions. The doors to Western Europe were opened, and the French Enlightenment began to penetrate Russian intellectual life.

The continuous history of Russian drama and Russian theatre also begins in the reign of Elizabeth. She herself was a passionate lover of the theatre, and Russian theatre found in her the patron it needed. Sumarokov's tragedy Xorev was performed before the Empress in 1744 by young men of the Cadet Corps. The first regular group of actors was organized by Fedor Volkov in the city of Jaroslav. When Elizabeth heard about the Jaroslav players she invited them
to Petersburg. They played before her in 1752 and secured her enthusiastic support. Sumarokov shared Elizabeth's enthusiasm and began to collaborate with Volkov. From their association the first permanent Russian theatre was born in 1756.

Catherine the Great (1762-1796) crowned what Elizabeth had begun. Under Catherine, the strongest ruler in the eighteenth century after Peter the Great, the Russian empire became even greater. Interested in culture, fluent in French and attracted to the French Enlightenment (she maintained correspondence with Voltaire, Diderot and d'Alembert), the new Empress secured for herself a reputation as an "enlightened monarch."

In February 1762, shortly before Catherine II ascended the throne, the nobles were freed from obligatory state service. Now talented noblemen could devote themselves wholly to their private vocations. The beginning of Catherine's reign witnessed great developments in various areas of Russian life: many new institutions and societies were created, and schools and academies were built; under the personal patronage of the Empress, several new satirical journals appeared, notably Vsjakaja vsjačina (All Sorts of Things) and Truten' (The Drone). Intellectual life in Russia at this time virtually revolved around Nikolaj Novikov, a former secretary of the Legislative Commission and later a
leading figure of Russian Freemasonry. In 1783 Catherine permitted the establishment of independent presses (vol'nye tipografii), a very important innovation for the further development of intellectual life in Russia. Many presses began to operate, not only in Moscow and St. Petersburg, but also in smaller towns. Novikov's activities were numerous: he published books which, in quantity, quality and variety, set new standards in Russia. Of the 2,685 books published between 1781 and 1790, 749 (that is, twenty-eight percent) came from the Novikov enterprises.

One of the most admirable projects of Catherine's reign was the establishment of a society for the translation of foreign books (Sobranie starajuščesja o prevode inostrannyh knig). In its fifteen years of existence, the society published 112 translated works (173 volumes). They covered the fields of the sciences, history, geography and literature. The authors chosen included Montesquieu, Voltaire, Mably, Corneille, Diderot, d'Alembert, Blackstone, Swift, Fielding, Gilbert, Tasso and Goldoni.

Unfortunately, Catherine's enlightened absolutism did not last long. In 1773 Pugačev's uprising spread throughout the country and, although Catherine finally succeeded in suppressing the revolt, it was a shock to her enlightened ideas. In reaction to this event, Catherine became alarmed and suspicious. Naturally, one of her first steps was the
suppression of the satirical journals. Another shock — indeed, one of even more serious portent — was the French Revolution of 1789. After that, Catherine completely abandoned her former principles and instead of enlightenment she created an atmosphere of frightening despotism.

In 1792, Novikov was arrested, accused of treasonable conspiracy with German Freemasonry, and sentenced to fifteen years in the Schlusselburg Fortress. Although released four years later by Paul I, Novikov came out a broken man.

Another writer arrested on Catherine's order was Aleksandr Radiščev (1749-1802). In 1790 he had published his Putešestvie iz Peterburga v Moskvu (A Journey from St. Petersburg to Moscow), the first open attack on the institution of serfdom.

In the list of outstanding writers of the eighteenth century, Jakov Borisovič Knjažnin (1742-1791) should be named. In the history of Russian literary suppression, Knjažnin earned a place of distinction with his tragedy Vadim Novgorodskij (Vadim of Novgorod; 1789). On Catherine's order the manuscript of Vadim was burned, and there can be little doubt that if Knjažnin had lived he would have shared the fate of Radiščev.

Another literary celebrity of Catherine's reign was the dramatist Denis Ivanovič Fonvizin (1745-1792), best remembered for his comedies Brigadir (The Brigadier; 1769)
and Nedoros1' (The Minor; 1781). Years of active struggle against despotism exhausted Fonvizin's health, and his last years were spent in suffering.

The greatest and the finest poet before Puškin was Gavrila Romanovič Deržavin (1743-1816). While Lomonosov can be seen as the harbinger of the baroque poetic tradition, Sumarokov as the main exponent of Russian classicism, and Karamzin as a leader of Russian sentimentalism, Deržavin achieved the full realization of his own genius. His poetry, free of the solemnity, loftiness, and "heaviness" of Lomonosov's manner, is more personal, more lyrical, lighter in expression and emotion. His Felica and Vodopad (Waterfall; 1791-94) have permanent places in the treasury of Russian literature.

One of the most influential leaders of the progressive gentry in Catherine's reign was Mixail M. Xeraskov (1733-1807). Like Novikov, Sumarokov and Karamzin, Xeraskov belonged to the Masonic circle. The most outstanding work of his highly productive career is the epic poem Rossijada (The Rossiad; 1779). This, like his other works, shows his classical leanings, but despite the classical manner Xeraskov, together with the poet Murav'ev, undoubtedly prepared the way for sentimentalism, the literary movement that dominated the end of the eighteenth century.
B. DEVELOPMENT OF SENTIMENTALISM

IN WESTERN EUROPE

"Sentiment," together with several associated terms, notably "sense," "sensibility," and "sentimental," are words occupying a key place in the philosophical, moral, and literary vocabularies of the eighteenth century.

Erik Erämetsä, in his Study of the Word "Sentimental," quotes some twenty definitions taken from a number of dictionaries published between 1689 and 1812; and in those which appeared prior to 1777, the following synonyms are given for "sentiment": "opinion," "verdict," "judgment," "thought," "mind," "notion," and "inclination." In our own time, the Oxford Dictionary has this to say:

1. A mental feeling, the sum of what one feels on some subject, a tendency or view based or colored with emotions, such as feelings collectively as an influence. 21 (In art) Moving quality resulting from artist's sympathetic insight into what is described or depicted.
3. Tendency to be swayed by feeling rather than reason, emotional weakness, mawkish tenderness or the display of it, nursing of the emotions, whence sentimental, sentimentality, sentimental, sentimentalism.

Though precise, the dictionary can give us only the lexical meaning of the work in isolation. It is of more interest to study how this word was used throughout the eighteenth century to signify a body of philosophical doctrine, moral theories, and literary tendencies.
Revelling in one's own emotions, the vicarious enjoyment of happiness or grief, a belief in the essential goodness of human nature — all are related phenomena and integral parts of sentimentalism. Yet it would be absurd to state that these psychological phenomena, known to human nature since recorded thought, came into being at one particular time in one particular location. It would be equally absurd to think that these phenomena gave birth to a new literary movement at one recognized point in time. On closer examination of literary styles, it can be seen that characteristic features of literature formerly believed to be confined to an older era can also be found in those which followed. For instance, one part of an eighteenth-century poem could appear to be obviously romantic, and another part just as obviously neo-classical. To believe that writers deliberately set out to prepare the way for a future movement, with a clearly determined goal, would be to misconstrue the situation. Yet, if one is to bring out the significance of each movement clearly enough to set it forth in a few pages, one is forced to systematize and simplify. Thus, the term "sentimental movement" is used here to designate the development of certain literary tendencies which influenced the Romantic movement of the nineteenth century. In other words, in analyzing literary development one can say that sentimentalism, in many respects, was the meeting point
between the two more self-conscious movements of classicism and romanticism. Sentimentalism was a transitional movement which resulted from writers struggling with social changes, trying to record their aesthetic views, which were changing from the age of reason to that of the more subjective feelings of the heart.

We can go back to the philosophical treatises of the Greek and Roman philosophers such as Plato, Aristotle, Seneca and Epicurus, to learn how constantly the subject of human happiness was explored by them. More recent history tells us that the theme of human happiness assumed universal interest in the eighteenth century as a result of the deliberate revolt against neo-classical tradition.

"Be persuaded that wisdom is more from the heart than from the head. Feel goodness, and you will see all things fair and good," writes Shaftesbury, the English statesman-philosopher of the eighteenth century. This sentimental ethic became the central idea in the works of prominent eighteenth-century philosophers such as Adam Smith, Hume and Rousseau.

In the arts, the first indications of sentimental ideas appeared in English drama. Ernest Bernbaum's definition of sentimental drama clearly sets out its components:

The drama of sensibility, which includes sentimental comedy and domestic tragedy, was from its birth a protest against the orthodox view of life,
and against those literary conventions which have served that view. It implied that human nature, when not, as in some cases, already perfect, was perfectible by an appeal to the emotions. It refused to assume that a virtuous person must be sought in a romantic realm apart from the everyday world. It wished to show that beings who were good at least were found in the ordinary walks of life. It so represented their conduct as to arouse admiration for their virtues and pity for their sufferings. In sentimental comedy, it showed them contending against distresses but finally rewarded by morally deserved happiness. In domestic tragedy, it showed them overwhelmed by catastrophes for which they were morally not responsible. A new ethics had arisen, and new forms of literature were thereby demanded.

Indeed, the "tearfulness" of the eighteenth century may be said to have begun. It was in England that the great change from feudalism to modern industrial society first took place, and, naturally, the literature which portrayed this society was written there.

In 1731 George Lillo (1693-1739) wrote a tragedy, The London Merchant or the History of George Barnwell. This play, together with Gamester (1753) by Edward Moore, marks the same change in the history of the stage that Richardson introduced into the novel. Since that time, numerous plays have been written that carry on Lillo's reaction against French rules of drama. It should be added that the influence of Lillo's work was felt less in England than in France and Germany, because in England the French neo-classical rules were not revered as they were on the continent.

The inspiration came from England, but the French,
once they were persuaded to adopt the new style, carried it forward more rapidly than the English. One of the most important admirers of this new style was Diderot. His own plays, though not successful, were written in direct opposition to the classical views of the time. Of more importance than his own plays were his theories about acting, which aided the revolution in taste begun by Lillo.

In Germany the innovator was Lessing, who was greatly influenced by Diderot. His play Miss Sara Sampson (1755) belongs to the same school as George Barnwell and Gamester.

The sentimental dramatists, however, did not produce any work which still has a place on the stage today. History has proved to be the best judge of a work of art, and the classical plays of Corneille, Racine and Molière are still very much alive despite their disparagement in the eighteenth century.

Meanwhile, in England, the novel flourished as never before. Richardson's name, though often ridiculed, has a permanent place in literary history. The influence of his works, notably Pamela (1740-41), Clarissa Harlowe (1747-48) and Sir Charles Grandison (1753-54), spread all over Europe. The heroes of these novels move about the room, open and shut doors, talk and act apparently as people do in real life. Yet their portrayals lack realism, for they do not follow the laws of their own characters so much as they follow
Richardson's constant desire to serve the highest morality. In addition, the novels carry a heavy load of instruction, another reason that they are left on the shelves to gather dust. Nonetheless, during this time, when the general tendency of the age was to preach morality, these books were enormously admired.

In France the enthusiasm was no less intense. Diderot set no bounds to his praise, in his celebrated eulogy of Richardson: "O Richardson, Richardson, unique among men in my eyes, thou shalt be my favorite all my life long!"\(^7\)

Rousseau's famous novel _La Nouvelle Héloïse_ (1761) is the most important of the books that drew inspiration from Richardson; and such was the force of Richardson's example that _Héloïse_ created the European tradition in which Goethe's _Werther_ was nurtured.

Another influential and widely imitated English author was Sterne. In his _Sentimental Journey_, he turned away from all the practical details that went into the travel books written by his predecessors. He wrote not about old churches, scenery, and picture galleries, but showed that what the traveller saw depended much more on his own feelings than on the geography of the place. The novel is, in short, what its title defines it to be. Writers imitated Sterne's digressive style and typographical bizarrerie. Diderot honored him by clever imitation, and sentimentalism became a
vogue of the time.

Nature had always been a theme in English poetry, from Anglo-Saxon times to Shakespeare and Milton, but in the eighteenth century it became an independent theme. While Pope kept the reader's attention fixed on society, an intense interest in nature for its own sake was growing. Such interest appears in James Thomson's (1700-1748) *The Seasons*, published in 1726. The poem was immediately popular; and though it circulated among the educated, it also had an audience among ordinary people who were unimpressed by Pope's elegant satires. Thomson's expression of his understanding of ordinary life, and his sympathy with poverty, as well as his original treatment of nature, made him one of the most widely-read poets in England.

In the 1740s melancholy poetry became popular. Some scholars have associated this with the sentimental school. Since that school trusted the emotions, it might reasonably induce indulgence in emotions for their own sake; and, in so far as this indulgence motivated the writing of mournful poems, the influence upon them of the sentimental school may be granted. Edward Young's *Night Thoughts*, written in this mood, is one of the most important poetical treatments of the theme of immortality; and for its impressively emotional tone, it rightly claims a place in Pre-Romanticism.

To arouse faith in the goodness of human nature was
one of the major goals of the new sentimental school. Drama, tales, and novels were written in this spirit. However, the contrast between actual life and the rose-colored world depicted in such literature disappointed many people. Consequently, the sentimental school began to develop, in philosophy and in criticism, the theory that literature would be the better if it avoided the artificial and kept closer to the natural. The closer to primitive consciousness a people were, the more beautiful their poetry would be. The weakness of this theory lies, of course, in the fact that the masterpieces of the world's literature were not the products of uncivilized epochs.

Nevertheless, James Macpherson seemed to bring forward the evidence that was needed to support the primitivist appeal for a return to nature, when in 1762 he published Fingal, an Ancient Epic Poem, by Ossian the Son of Fingal, Translated from Gaelic. Macpherson prefaced it with an essay on the antiquity of these verses which he confidently attributed to Ossian, a Gaelic bard of the third century. The authenticity of these poems is still a matter of doubt; at the time they aroused violent opposition on the one hand (Dr. Johnson) and tremendous acclaim on the other. Soon the poems were translated into German, French and Italian. Versions appeared in Spanish, Polish and Dutch. Germany was especially moved by Ossian's spirit. That country was just
awakening to the consciousness of its powers, and the voice of Ossian was felt like a sea breeze in the stifling air of artificial literature that had been dominant for a long time. It can be said that the influence of Ossian was felt more on the Continent than in England. Lillo, Richardson, Sterne, Ossian — each in his own way served as a model for French and German writers. Rousseau was directly inspired by Richardson, and it was from Rousseau and Ossian that Goethe drew the inspiration for his novel Werther, a book that swept over Europe like a meteor.
In Russia, the beginning of sentimentalism as a literary school dates from about 1790. There is an obvious "time gap" between the date of the first publication of western sentimental literature and that of its appearance in Russia. An interesting fact is that the original English sentimental works did not find their way to the Russian reader directly, but first had to undergo French translation. The reason for this is simply that Russians continued in their enthusiasm for the French who, at that time, were themselves under the strong influence of English sentimental literature. Of the roundabout route by which an English work reached the Russian reader, the following examples will suffice: Young's *Night Thoughts*, published in 1742-1745, translated into French in 1769, were translated into Russian in the seventies. Richardson's novels, published in the forties and early fifties, found their way to Russia through French translations only in the eighties.

Sentimentalism, like classicism, came to Russia more or less as an imitation of current western literary style. Russian writers were constantly trying to keep pace with the literary movements of Western Europe. The Russian literary
language was not yet codified at that time, and this was the main obstacle to Russian writers, and the principal cause of the delay in the transmission of literary theories and models.

Even before the classical movement had matured in Russia, new literary tendencies had already begun to infiltrate. The first inclinations toward sentimentalism can be detected in the poetry of Xeraskov, Sumarokov and Murav'ev, as early as the first half of the eighteenth century. To the question of the antecedents of Russian sentimentalism, as well as the question of its sources, the following pages are devoted, presenting the arguments of Russian literary historians who have examined this problem at length.

G. N. Pospelov, in his article "Sources of Russian Sentimentalism," takes issue with the implications of P. N. Sakulin's statement that "Sentimentalism existed before sentimentalism." Sakulin sees traces of sentimentalism in lyric poetry, and in the love stories which had already become popular in the first half of the eighteenth century. Pospelov accepts Sakulin's statement, but objects to the infinite expansion of its possibilities. He is right in pointing out that there is no limit to such views as those of Sakulin. But is every sensitive quality expressed in literature a sign of sentimentalism? In many works of literature from different historical periods we could find "sentiment,"
and might even call them "sentimental," and yet we could not describe them as sentimentalist elements in a literary sense. We may take, for example, the lyric poetry of Kantemir and Sumarokov, eighteenth-century tales, some of Puškin's elegies, and even the early works of Dostoevskij. So, while agreeing that "Sentimentalism existed before sentimentalism," Pospelov does not agree with Sakulin's method of tracing its historical sources.

One literary school, says Pospelov,

... historically forms an idea, an aesthetic feature of a literary work, accepted as a program by its creators, together with the critics and journalists who side with them. Thus, when we say "a literary school was formed" it means that an ideological content, with its corresponding poetic forms, finally found understanding, and this new literary platform united a group of writers whose creation is based on their accepted programs. In such a way historical distinctiveness in literary works appears much earlier than the corresponding established literary platform.\[1\]

We may accept Sakulin's observation that sentimentality existed before sentimentalism in the sense that the originality of poetical content and form, which found distinctive and integral expression in the work of Karamzin and his followers, existed in Russian literature before Karamzin and the establishment of his literary program. The question now remains: in whose work and under what social and literary conditions did this ideological content, these poetical motifs with their corresponding poetical forms, appear for the first time prior to Karamzin?
Pospelov believes that sentimentalism began to form in the depths of classicism, thirty years before being established as a literary school by Karamzin. To prove this, Pospelov analyzed Xeraskov's philosophical lyrics, where it is possible to observe the first characteristic features of the sentimental style.

The enlightened Russian nobility, led by Sumarokov in the middle of the eighteenth century, believed in the power of reason. Xeraskov, in his Novye ody (New Odes; 1762) and Filosofičeskie ody (Philosophical Odes; 1769), expressed his doubts and disappointment in the power of reason. "For what is reason useful?" he asks. His two poems, "О сиle razuma" (About the Power of Reason) and "О vrede proisšedšem ot razuma" (About the Harm Resulting from Reason), show how deeply Xeraskov was disappointed in the principle of rationalism.

"When man was created," says Xeraskov in the first poem, "nature for his own defence gave him the power of reason." Man conquered all creatures and became the ruler of all nature. At that time everyone was happy and no one knew the meaning of unhappiness. But times changed, as he says in the second poem, in which he questions the usefulness of reason. People began to divide into tribes and fought with each other. Reason was replaced by envy, which became the source of human misfortune. "Where, where are you, O
Man, Where are those happy days of yours?" exclaims the poet. As a solution, Xeraskov sees not the discharging of one's civil duties, but the taming of one's desires and the recognition of human weaknesses. These ideas Xeraskov expresses mainly in his elegy "Na čelovečeskju žizn'" (On Man's Life). He turns back to the old days, to "our forefathers," whose lives are examples of innocence. This rejection of a corrupt civilized society and the idealization of an idyllic patriarchal life untouched by civilization provided the motive behind Xeraskov's new concept of life.

Xeraskov was not the first among the active nobility to be aware of social change: it was keenly felt and desired by Sumarokov and his followers, among whom Xeraskov may be counted. But without doubt he was the first to draw a conclusion different from that of the majority of the enlightened members of Sumarokov's school. Furthermore, Xeraskov was the first to attempt to lay the foundations of criticism on the basis of a moral point of view rather than that of civic duty.

Going through the literary work of Xeraskov, we can find many motifs which later appear in the work of Karamzin, such as the idealization of the pastoral life of shepherds, and the escape from city life to nature. It should be mentioned that for Xeraskov, as later for Karamzin, the preference for peasant life was not motivated by any desire
to change or improve the social conditions of the peasantry. Dreaming about the innocent life in the bosom of nature offered the author a subjective, highly emotional satisfaction.

Besides overcoming the traditions of classicism, Xeraskov's literary work is notable for its depiction of the working man. While Sumarokov's image of the hard-working peasant is animated by the "voice of duty," Xeraskov feels that hard work brings the peasant a feeling of pleasure, and this happy inner life harmonizes with the beauty of nature. This motif also occurs many times in the work of Karamzin, a good example being the father in his story "Bednaja Liza" (Poor Liza).

Another important motif in Xeraskov's philosophical lyric is the consciousness of nonentity and the ephemerality of all the good things of life. The repudiation of wealth, fame and heroism gradually led Xeraskov to refuse any kind of active work, as his poem "Istinnoe sokrovišče dobrodetel'" (The True Treasure of Virtue) shows. Such withdrawals from objective civil values to purely inner subjective ones resulted in his turning to mysticism. Motifs such as the blissfulness of the other world appeared often in Xeraskov's philosophical lyrics of the sixties, for instance, in the poem "Nepostojanstvo" (Inconstancy).

The penetrating new world view of the nobility, realized and expressed in the moral-philosophical lyric of
Xeraskov in the sixties, brought new poetic materials to Russian literature and resulted in new poetic forms. The question is: precisely how and when did this new style begin to appear in Xeraskov's lyric of the sixties?

It came into existence during the ripening of classicism. The literary conviction which united the intellectual nobility, including Xeraskov, was directed towards the affirmation and justification of enlightenment. The spirit of classicism, which formed the predominant tradition in Russian literature during this time, gave rise to laudatory odes, political tragedies; didactic satires or comedies. Elegies and idylls were considered secondary, a "middle" genre. Although Xeraskov used the term "ode", the ideas expressed in his Novye ody strikingly contradict the rational spirit of classical poetics. Xeraskov laid the foundation for the new form: the lyric became the most suitable, the most convincing vehicle for Xeraskov's new content. Most of his odes present abstract lyrical discourse, the discourse of a disillusioned rationalist. What is of interest to us is the new content of his writing. It is first of all a display of emotional reflection which, in the construction of its lyrical imagery, led to the first appearance of psychology in poetry. Generally this element of psychology is not found in the works of the classical enlighteners.
Xeraskov does not disdain classicism, but denies artistic validity to poetry which calls for duty to society. Instead, his poetry calls for the recognition of personal feelings which move one to tears. A good example is his "tear drama" composed in the seventies, С другом несчастных (A Friend of the Unhappy Ones).

Apart from the significant elements in Xeraskov's work, much interesting material for investigation can be found in monthly periodicals issued for the benefit and amusement of the public, particularly in Трудолюбивая пчела (The Industrious Bee) and Праздное время в пользу употребленное (Free Time Usefully Spent; 1759-60), journals in which poets led by Sumarokov published their works. Historically, Sumarokov is perhaps of the most immediate relevance here. Indeed, L. V. Pumjanskij, in his article "Sentimentalism,″ links the beginning of sentimentalism in Russia with the lyric poetry of Sumarokov.

In the poetry of Sumarokov published in the pages of Ежемесячные сочинения (Monthly Works), three main points of view stand out: accusatory-satirical, intimate-lyrical, and philosophical. The lyric poetry of Sumarokov presents his ideological and aesthetic beliefs. It is possible to say that in this genre Sumarokov appeared as an advocate of delicate feelings, teaching the gentry to be graceful, elegant, to display love, all of which are desirable in
genteeel circles. It was not by chance that Sumarokov was interested in the poetry of antiquity, dedicated to the experiences of love, parting, jealousy, and similar emotions. He believed that lyric poetry should be "burnt" by feelings, otherwise it leaves the reader cold. Such conditions are especially necessary for love poetry. Plexanov, in his *Istorija russkoj obščestvennoj mysli* (History of Russian Social Thought), wrote in the chapter on Sumarokov:

> The advice is good in that it shows us how Sumarokov emphasizes the importance of feeling. Sumarokov is a classicist, but in his poetry we already find the approaching psychology of feeling, although very tentatively.  

In his elegies, Sumarokov followed old traditions: he preferred Roman poetry, which mainly expresses personal emotional experience, such as disappointment, loneliness, suffering from love, and other amorous moods.

> Ja den' i noč gorju, mučajus', lubja,  
I gde by ja ni byl, mne skučno bez tebja.  

The motif of death because of love is repeated in Sumarokov's elegies many times, with philosophical reflections about life. These types of elegies found fuller development in Karamzin, Batjuškov and Žukovskij.

Sumarokov was less progressive in his eclogues, more or less following old traditions such as those of Virgil. In tracing elements of sentimentalism, Sumarokov's view of songs as a genre would be closer to our area of interest. In his treatise on poetry (1748), Sumarokov worked out in
detail the theory of the song as a genre. He considered the song equal to other classical genres, and such an idea, quite alien to classical views, led to far-reaching consequences. Z. Dabarás, in her Ph.D. dissertation, writes:

By permitting a song on classical Parnassus, Sumarokov opened the way in poetry to ordinary man and accelerated the possibilities of furthering literature on the way to sentimentalism and pre-romanticism.17

Love themes led to the perfection of an artistic form characterized by the variation of the metre of tonic verse, the melodiousness of rhythm, repetitions, the diversity of synonyms, emotionally-charged epithets, and so on. Sumarokov conscientiously created poetry in which content corresponds to form. Nevertheless, his songs, idylls, elegies and eclogues still reflect tendencies in the culture of the gentry, such as the poetization of a patriarchal way of life, or transport into the sphere of intimate feelings — all of which suited the tastes of gentry circles. From this point of view, the literary works of Sumarokov drew nearer to the poetry of the sentimentalists among the gentry, and made possible an ideological and artistic continuity between Sumarokov and the followers of Karamzin.

Sumarokov's lyric became popular because of his easy musical language. Later Puškin praised Sumarokov's knowledge of language and his efforts to teach respect for poetry. Belinskij, considering the popularity of Sumarokov's lyrics,
More than others he was a favorite of the public in his time; the poetical works of Lomonosov were more respected, Sumarokov was more loved. It is understandable that he was, more than Lomonosov, a belletrist. His works were easier, more intelligible to the majority. His works bore a relation to life.  

Although the reading public on the whole was influenced by the popularity of sentimental works such as those of Karamzin, Sumarokov in this respect made a step forward. In the pages of his magazines were published not only poetry but also works in prose, a genre not typical of classicism. Among his prose works were translations, original articles, philosophical and philological treatises. For the investigation of sentimentalism, the most interesting genre is that of his letters, which vary in content. One of the most popular of Sumarokov's letters was "O красоте природы" (On the Beauty of Nature), which expresses the gentry's idealization of the "natural life" in contrast with the corruptness of the court. The letter presents a peculiar manifestation of Rousseau's influence, which was variously felt by the gentry, and later spread among Sumarokov's successors, saturating their literature right up to Karamzin.

The letter "On the Beauty of Nature" deals with the human personality, isolation from society, the contrast between city life and the idylls of the country, the enjoyment of one's own moods — all emphasized by the use of the
first person; it also expounds on the ravishment of nature, an important point which later became a feature of sentimentalism, especially when it became a social force. Historically, the ideological content of Sumarokov's work could be considered as the first sign of sentimentalism, thus making Sumarokov a predecessor of sentimentalism.  

The new style brought new techniques, such as emotionally-charged language employing rhetorical questions and repetitions; the rhythms and musicality of prose, the combination of words foreign to classicism (bubbling shores are sweetly tired), a device anticipating the style of sentimental prose (little birds, songs of shepherdesses, delightful green meadows), psychological and metaphorical references (painful thoughts), painting in words (crimson sunset, milky sword). Here we can see the first step in personal creativity, using a consciously artistic language, which strives not only to depict objective reality, but also to express inner emotional conditions and relations to things surrounding us.

Epithets such as "sweet, delightful, beautiful, languid, languorous" raise the subject to emotional heights, and exemplify the author's emotional appraisal of personal experiences.

Sumarokov devoted much attention to the problems of artistic form. In his theoretical treatises he wrote of the
musical expressiveness of the Russian language. His care for form brought good results, as he dipped into the treasury of the Russian language, and explored the rich possibilities of tonic verse. Thus, in his poetry, Sumarokov established a basis for the creation of the language of emotion, mood and inner excitement; while in prose, especially in the genre of his letters, he anticipated the emotional-expressive style of such writers as Karamzin and his followers.

Sumarokov's contributions to the magazine Prazdnoe vremja also furnish interesting material for the investigation of the beginning of sentimentalism. The majority of his works published in this journal are translations, mainly from German, French and Italian, concerned with questions related to morality and ethics, religion and pedagogy. Examples are "A Temple to Virtue" from German, "Meditation on Using Passions in a Good Way" from French, "Meditation of a Woman on Bringing up Daughters" from French, and so on. All these articles have a typically didactic and moral purpose. Besides these, the first translations of novels and stories with love themes began to appear. One of the first translated works of this kind was Putešestvie Orontova (Orontov's Journey), a sentimental German story. A characteristic device of this work was the direct, ingenuous appeal by the author to his reader. Before he starts to describe his journey, he tells the reader what led up to his
departure:

The year 1710 was the most painful year in all my life. My reader already knows that the loss of my beloved Chloe was the main reason for my travelling.20

Then comes the story of his travels: "In the same year I stopped in Germany . . . went to Italy and everywhere my grief followed me."21

Early translations of sentimental pieces acquainted Russian readers with new styles, new notions and new concepts which proved to be the training-ground for Russian writers in working on new artistic forms.

The poetry of the Neoclassical school determined and affirmed "absolute" ideas, and constantly strove for ideological objectivity and political reality. The world of the poet did not consist solely of a poet's own individual consciousness, but had roots in the external world of objective absolute ideas. As a result of political events, Russian literature went through many crises and changes. Russian Neoclassicism was shaken before it was established. Writers such as Xeraskov, disappointed with reality, left the rationalistic framework of the Neoclassical school, and surrounded themselves with a sphere of mystical insights, consequently giving up faith in public activity. Disappointment on the objective and practical level of life led, on the one hand, to a rejection of former beliefs, but on the other hand it created new ideals. These ideals, formulated
eventually by Murav'ev, stressed the personality of the creator in a literary work. This romantic point of view constitutes the force of Murav'ev's as well as Karamzin's aesthetic. The emphasis on personality is a limiting factor in their works, but contributes to their power. The problem of viewing human personality, not only as part of a general type, but as an independent subjective unity, was a problem of the epoch, having a world-wide historical significance. The formerly liberal gentry, having lost faith in controlling objective reality, rejected it. Their interest shifted to subjective reality. Their teachers had contemplated the objective world as a scheme, a norm and a system of concepts, perceived in a concrete reality. But Murav'ev, and later Karamzin, discovered human consciousness to be essentially subjective, not only in the introspective activities of the mind, but also in its responses to objective phenomena. One consequence of this view of the psyche was that it encouraged sensitive personalities to form a shield against the world around them. Nevertheless, this was a tremendous step forward. It was the first stage in the conquest of reality. Subjective experience was later objectified by Puškin in the form of social and historical fact, real and perceptible from without. It was at this time that realism as an authentic ideology came into existence. One might even say that the road from classical rationalism to realism lay
through subjective and idealistic romanticism.

The movement from a purely mechanical rationalistic world outlook towards individual solipsism was genetically connected with the common, general movement of European thought. Man's personality and individuality were ideas forming the thought of the time of Rousseau, Kant and Karamzin. Man was set free from the inhibiting shell of classical deductive reasoning. Influenced by Rousseau, for whom love was a higher expression of personality and consequently of virtue, Murav'ev exclaims: "O damned wisdom that destroys the happiness of sensations!" 22 This is a complete answer to neo-classical wisdom, which was responsible for the subversion of man's primitive purity.

Murav'ev did not believe in absolute truth. For classicists the truth exists above all in the sphere of pure reason, but for Murav'ev the truth lay only in one's own thoughts, and except for personal views of each individual, there is no truth. Murav'ev, as an anti-rationalist, considers feelings as the only foundation for existence, truth and morality. The influence of Rousseau's ideas found fertile soil among the upper middle-class intelligentsia in Russia. The problem of evaluating human emotional experience and human dignity was becoming an absorbing question among sentimentalists and those who were forging the values of sentimentalism into a system.
Murav'ev suggested many new ideas which were later expressed by Karamzin. For instance, the unity of genius and goodness changed the concept of taste as the basis for artistic creation, and was the only criterion of truth. These are the roots of Murav'ev's concrete notions about the purpose of art: art cultivates the emotions. This idea was developed by Karamzin and Žukovskij.

Although Murav'ev's poetry belongs to the classical tradition, there are elements which already link it with sentimentalism. Murav'ev created a language for expressing the relationship between one thing and another, and thus made the first attempts to create a specific poetic language which could express the poet's mood rather than objective truth. Thus arose the need for a new poetic vocabulary:

I vdrug mne videlas' prekrasnaja strana,
Gde verno carstvuet proxladnaja vesna:
Gde izvivajutsja meždu xolmov doliny
I smotrjatsja v vodax vysokix dřevvveršiny.
(Videnie)  

Expressions such as "tall trees" "and cool spring" are not meant to give a description of what the poet sees, or to describe the real world. They are used to show an emotional response to the described object. From this time, the dryness and tediousness of the classical style was gradually eliminated. In Murav'ev's conscious apprehension of the landscape, things become alive, and in this way the
poet involves his reader with his own subjective experience of nature. Words carry not only their dictionary meanings, but more often are used to express overtones and aesthetic emotional associations. The sphere of emotion expressed in such words is subjective but not individual. Human psychology is, for Murav'ev and partly for Žukovskij, a common factor. Murav'ev's "I" does not differ from another poet's "I". Žukovskij's later ideas about the unity of the inner life of man is based on his religious belief in an emanation of God's soul accessible to all people in common.

Murav'ev's emotional lyric dealt a serious blow to the classical system hitherto popular among the gentry. In the beginning Murav'ev wrote odes, elegies and eclogues, but later the stream of emotional effusions overflowed the bounds of analytical classicism. Another radical blow to classicism was accomplished by Deržavin, although it came from a different direction.

Nevertheless, Murav'ev's literary work began what was later continued and accomplished by Karamzin. The gentry had been brought up to accept the schematic classification of experience, corresponding to the schematic conception of life divided into separate logical categories. Under the pressure of new ideas accentuating human freedom and the individual, the classical schematism began to fall apart. The poetry of Murav'ev clearly reflects this in its style,
which did not change with the form of the particular piece but allowed him to express his inner emotional conditions consistently, as what was important was not what he was writing about but what he felt while writing.

Under the influence of Ossian, Murav'ev was one among many who turned to ancient Russian history. His "Oskol'd" is one of the first romantic attempts to revive the history of Kievan Rus', and in its way it foreshadowed the romantic novels of the nineteenth century. Murav'ev's sentimental tale "Sоčuvstvие" (Sympathy) anticipates the sentimentalism of Karamzin. Features such as rhythmical periods, a consciously aesthetic vocabulary, complicated and delicate artificiality, typical of Karamzin's writing, are already present in Murav'ev's prose.26

Sentimentalism answered the needs of the time. It put "the problem of man" as man's foremost concern and, among Russian writers of the time, Karamzin was best qualified to satisfy this requirement. In 1790 a new literary school characterized by a sentimentalist approach began to form, and finally secured its place in the literary history of Russia. The school was distinctively represented by Karamzin and a group of writers who sided with him. The new movement opened the possibilities for further, deeper discoveries of man and his psychological life. These new views concerning man, together with declarations of his own
value, encouraging feelings of his own dignity and self-respect, made sentimentalism a progressive movement at this time.

Russian sentimentalism did not reach the heights attained by Western European sentimentalism. The main reason for this was the problem of language and time. The historical development of Russia differed from that of other European countries; consequently, Russian sentimentalism suffered the limitations of an adopted sensibility.

Russian sentimentalism paid close attention to feelings and expressed them in an exaggerated style. Whereas the earlier eighteenth century had held the intellect to be the source of creativity, for sentimental writers the heart and the emotions were foremost. Sentimentalism stressed the view of man as an individual, his return to nature or to his elemental state (of which Rousseau had written), and the prominence of religion as a mystical experience. However, while sentimentalism brought literature closer to life by avoiding the classist's view of life, sentimentalists tended to portray and idealize only those facets of life which they considered positive. In the extreme, this view became artificial and saccharine, and the insistence on morality and religion led the movement away from the clear depiction of life it had strived for in its reaction against the staid, overly-rational views of classicism. The sole reliance of
the sentimentalists on feelings led to the failure to explore the sociological and political reality of eighteenth-century Russian life. An exaggerated embellishment of life in the distant past, and a moral, over-simplified attitude toward contemporary civilization, provided an idealized approach to problems and their possible solutions. In fact, while Russian sentimentalism had been originally an attempt to portray reality more closely, it came eventually to represent a conscious withdrawal from reality into a world of emotions valued for their own sake. The paradox of Russian sentimentalism is that it developed into a withdrawal from reality and a retreat into fantasy. However, the resultant interest in the individual and romantic exploration of the psyche fostered an emphasis on development of character, and therefore led the way for the realism that characterized nineteen-century literature.

While the internal dynamics of sentimentalism emphasize the imaginative view of life, the mechanical means of expression point definitely toward realism and away from classicism. For example, dialogue in sentimentalist works often reproduces faithfully the common speech of the late of the late 1700s. Russian sentimentalism represents a change in literary content and, more important, a radical change in expression.
Karamzin's life and literary career were influenced by various distinguished people such as professors and colleagues, by foreign literature and also, of course, by historical events. The first systematic education he received was in Moscow at a boarding school directed by Professor Johann Matthias Shaden (1731-1797). Shaden was an enlightened, enthusiastic teacher, who had the ability to awaken in his young students an interest and a love for education. Here Karamzin spent four years (1777-81) and, under the influence of Shaden, developed his love of languages and literature, particularly German. Here too began Karamzin's admiration for England. Later, during his travels in Europe, on seeing a monument to Gellert in a garden in Leipzig, he was reminded of the "Moralische Vorlesungen" used by Professor Shaden to instill moral precepts in his young pupils. The basic principle of Gellert's philosophy was the education of the heart, to which a man should pay special attention. According to Gellert, the heart is superior to reason, and in order to achieve happiness one must strive to be good. For a sensitive soul like young
Karamzin, the teachings of Gellert had importance in his development as a sentimental writer.

In 1781 Karamzin left Shaden and joined the Preobraženskij Guard Regiment in St. Petersburg. Although he stayed in St. Petersburg less than a year, this short period was a significant time in Karamzin's life. Here he met the poet Ivan Ivanovič Dmitriev (1760-1837), who encouraged Karamzin to attempt his first translation. At that time Dmitriev had already established a position in the literary salons and theatres of Russia as a translator and a poet.

After the death of his father, Karamzin officially retired from the Guards (1784) and left for Simbirsk to devote himself to social life as well as to reading. He was enthusiastic about Voltaire's "Le Taureau blanc" and Young's The Complaint and Night Thoughts, but his greatest passion, beginning in 1785, was for Shakespeare. The result of this enthusiasm was a translation of Julius Caesar, which appeared in 1787. This translation, with its enthusiastic foreword, will remain unique in the literature of eighteenth-century Russia because of its fidelity to Shakespeare's text and its appreciation of Shakespeare's genius.

In 1785 Karamzin left Simbirsk for Moscow, where he joined the "Družeskoeučenoeobščestvo" (Friendly Learned Society), led by Nikolaj I. Novиков, one of the most remarkable figures in Russia in the late eighteenth century.
There, under the influence of a prominent Freemason, Ivan P. Turgenev, Karamzin overcame the temptations of society life and became an eager student and a perfectionist. The activity of the "Friendly Learned Society" was tremendous. Most of the members of the Masonic group belonged to a wealthy social stratum and were the cultural and moral elite. Although the group was involved in occultism and hermetic science, Karamzin never showed any deep understanding of these, and their mystical activities remained foreign to him. Of far greater significance for Karamzin was the intellectual life and literary activities of which the Novikov group was the centre. Novikov's circle introduced translations of the works of leading European authors, such as Milton's *Paradise Lost*, Young's *Night Thoughts*, Klopstock's *Messiah*, Thomson's *The Seasons*, several works by Rousseau and many others. The name of A. M. Kutuzov should be mentioned here as one of the most educated Freemasons, to whom Radischev dedicated his *Journey from Petersburg to Moscow*. Kutuzov's major translations were Young's *Night Thoughts* (1785) and Klopstock's *Messiah* (1785-87). Of special interest among his works are his essays emphasizing the primacy of the heart over reason. Kutuzov has come to be recognized as one of the most important early exponents of sentimentalism, by virtue of both his translations and his original essays.27

Another man who influenced Karamzin's career during
his four years with Freemasonry (1785-89) was Aleksandr A. Petrov. Petrov became an intimate friend of Karamzin, and his teacher in the fields of philology, aesthetics and philosophy. Petrov had studied under Schwarz, the authority among Moscow Freemasons before Novikov. When Karamzin arrived in Moscow, Schwarz was already dead, but his teaching still lived. It was Petrov who acquainted Karamzin with Schwarz's teaching, which served as a philosophical foundation for Karamzin's sentimentalism. One of Schwarz's basic concepts was that there are three levels of knowledge, of which the lowest is the rational, which should be mastered. Thereupon a man rises to a higher level, that of feeling. The highest level is the mystical. These ideas appealed to Karamzin's sensibility, although, as already mentioned, he never inclined toward mystical beliefs.

Karamzin recognized Petrov as his teacher in handling the Russian language. In 1800 he wrote that Petrov's

...taste was fresher and purer than mine; he corrected my scribblings, showed me the beauties in authors, and I began to feel the strength and attractiveness of expressions.28

As Karamzin said, "The time of our acquaintance will always be the most important period of my life."29

It was not by chance that Karamzin's first published work was a translation of Gessner's idyll "Das Holzerne Bein" (The Wooden Leg; 1783). Gessner was an author whom Karamzin had read "from his early years."30 In his idylls Gessner
described the pastoral innocence of Switzerland, with its Alpine shepherds. He also described the Golden Age of mankind, which had a specially strong appeal for sentimentalists. Karamzin was enthusiastic about Gessner's "land of freedom and happiness" (which later, after his travels, he skeptically called "land of freedom and prosperity"). As a result of this enthusiasm he attempted an original idyll, "Palemon and Daphnis," which is nothing more than a skillful adaptation of Gessner's idyll "Der Sturm."

Another author for whom Karamzin had great respect was A. Haller. In 1786 he translated Haller's essay "Vom Ursprung des Übels" (On the Origin of Evil). In Haller's works one can find the same view of man and nature as in the poems of Young and Thomson, where love and resignation form the basis of our happiness on earth and the harmony produced by the Creator.

Karamzin continued to provide the Russian public with translations of major works of European literature. His translation of Julius Caesar was followed in 1788 by a faithful translation of Lessing's play Emilia Galotti. One of his favorite writers was the French authoress, Mme. Genlis. He felt great sympathy for her plan to write "for the people" in such a way as to educate them, rather than to write only for the nobility. Genlis stressed this aim in her preface to Les Veillées du château (Social Evenings
in the Chateau), from which Karamzin translated several stories. In her stories Genlis describes tender and passionate love, a preference for unspoiled country life, sentimental descriptions of peasant life, and recommendations for an educational journey, which had an obvious appeal for the young Karamzin. It should be mentioned here that during the period 1787-89 Karamzin published his translations in *Detskoe Čtenie* (Children's Reading), which was a free supplement to *Moskovskie Vedomosti* (Moscow News). The aim of the supplement was to amuse, inform and instruct young Russian readers. The moral message was presented through the character Dobroserdov (Goodheart), who was portrayed as an actual person known to the editors, and set up as an example for children. Dobroserdov encouraged children to obey their parents, to believe in God, and to practise modesty and moderation.

_Moskovskie Vedomosti_ raised the question of social inequality. Serfdom was seen as inevitable, but in the spirit of humanism and enlightenment, the Freemasons demanded respect for the peasant as a human being and as a necessary member of society, who supplied food and income for other classes. Karamzin kept this ambiguous attitude toward the peasantry throughout his life; it will be more fully discussed later in this study, in connection with his sentimental stories.
Besides Genlis' stories, Karamzin also published a partial translation, in prose, of Thomson's *The Seasons*, extracts from Bonnet's *La Contemplation de la nature*, a version of Christian Weisse's drama *The Arcadian Monument*, and other works of European authors, all of which showed his interests and philosophical beliefs. His own first attempt at an original work was inevitably influenced by all the works he had read and translated. It was from Mme. Genlis that he drew inspiration for his first sentimental tale "Evgenij i Julija" (Eugene and Julia). His sketch "Progulka" (A Walk) was influenced by several poets: Thomson, Young, Homer, and Ossian. "Progulka" is essentially an expression of Karamzin's sentimental attitude towards nature and religion.

From the beginning of his literary career, Karamzin showed an inclination toward the sentimental attitude typified by the author's absorption in his own emotions, and the sentimental manner of expression employing a certain stylistic formula which is characteristic of his prose of the early 1790s. "Eugene and Julia" was only the beginning, and sentimental prose was cultivated by Karamzin throughout his literary development.

His admiration for foreign authors is best expressed in his "Poëziya" (Poetry; 1792). In this poem (two hundred and eleven lines in length) Karamzin pays tribute to the beloved poets whose philosophical, moral and aesthetic views
appealed to him the most. In the first part of the poem he expresses his views about poetry as something supernatural, using an epigram from Klopstock. Poetry is holy, "the eternal comforter of innocent, pure souls."\(^{32}\) He emphasizes the didactic role of poets, "the chosen people":

In all, in all countries holy Poetry
Was the instructor of people, their happiness;
Everywhere it warmed hearts with love.
The sage by knowing Nature, knew its Creator,
And hearing His voice in the thunder and in the breezes,
In the forest and in the rivers, imitated on his harp
The heavenly chords, and the voice of this Poet
Was always the voice of God.\(^{33}\)

First he speaks of the ancient poets: Orpheus, Homer, Sophocles, Euripides, Bion, Theocritus, Moschus, Virgil and Ovid. Then he turns to the English poets: Ossian, Shakespeare, Milton, Young and Thomson. For Karamzin these poets were masters in depicting nature and human melancholy. The poem ends with a tribute to Gessner and Klopstock. At the very end, Karamzin expresses his belief in the future of Russian poetry.

Karamzin's early works could be called "enlightened imitations." He was not yet original, but nevertheless his translations held important significance for the Russian public as well as for Karamzin himself. He was absorbed in reading and translating foreign authors, which on the one hand gave him great satisfaction, but on the other hand led to doubts as to his ability to create an original work. It
was only after his journey through Europe in 1789 that he felt more emancipated, more confident about his own talent, although he never denied the foreign influence which remained of vital importance to him throughout his literary career.

In 1789 Karamzin set out on his travels in Europe. He left behind him the "Friendly Learned Society," where he had spent four years. Although he had never shared their beliefs in mysticism, he had become an enlightened man in the company of the Freemasons, sharing their desire for self-knowledge and self-improvement, developing a feeling for language and acquiring a distinctive literary taste. He had also become relatively fluent in French, German and English. In short, this was where he received his first literary education, which was to bear fruit in his journalistic work. The Moskovskij Żurnal (Moscow Journal) is therefore of particular importance, as Karamzin began his literary career seriously in that journal which, through his efforts, soon became the mirror of Russian sentimentalism.

The journal published a large part of Karamzin's Pismas russkogo putešestvēnika (Letters of a Russian Traveler), together with such famous sentimental tales as his "Bednaja Liza" (Poor Liza) and "Natal'ja, bbojar'skaja doč'" (Natalia, the Boyar's Daughter). It was Karamzin who first pointed out the importance of prose and who succeeded in putting prose on a level with poetry as an art.
The activity of Karamzin during the publication of the Moskovskij Žurnal was tremendous. In 1790 he announced a forthcoming journal, with content divided under five headings: 1) original Russian works in verse and prose; 2) translations of foreign works, selected principally from German, English and French journals, together with notices of recently-published foreign books; 3) critical reviews, mainly of original Russian books, but also of worthwhile translations; 4) notices of plays performed in Moscow; and 5) descriptions of noteworthy events and anecdotes about famous contemporaneous authors. In order to make the journal popular among the Russian public, Karamzin tried to avoid publishing works which were too academic, mystical or pedantic. He strove for a mixture of the "useful" and the "pleasant," and undoubtedly succeeded in producing a journal with a lively, varied and contemporary content, polished in style. His intention to provide Russian with a journal equal to those of Western Europe in the eighteenth century met with success. As already mentioned, the prose of the Moskovskij Žurnal makes it especially important in the development of Russian literature. According to V. V. Sipovskij, from 1730 to 1790 only seven original novels or stories were published in Russian journals. In the following decade there were fifty-eight original Russian works — evidence of the growing popularity of prose fiction.
Besides Karamzin's role in advancing the popularity of prose, he should also be credited with developing literary criticism, which had been initiated by Novikov. He wrote:

Some people affirm that it is easier to criticize than write . . . but I am not convinced and believe that to criticize with judgement and taste is as difficult as to write well.\(^{35}\)

Karamzin defended the importance of criticism as a necessary tool for the development of literature as well as for the theatre:

What was German literature thirty years ago, and what is it now? And is it not partly due to strict criticism that the Germans have begun to write so well?\(^{36}\)

According to Cross, the situation appeared as follows:

Under one of two rubrics, "About Russian Books" and "About Foreign Books" some forty works were reviewed or listed by Karamzin. Despite Karamzin's initial wish to review "particularly original" Russian works, foreign works predominate, a fact which faithfully mirrors the state of the Russian book market. . . . All the reviews of works published in Russian were written by Karamzin himself. . . . In common with all his translations they reflect his own interest and tastes.\(^{37}\)

Among many others of great interest, of special importance in the context of sentimentalism are his criticisms of Richardson, a representative of English sentimental fiction. Karamzin is enthusiastic about Richardson, whom he calls

. . . a skillful painter of man's moral nature, able to maintain a reader's interest through eight volumes, whilst describing nothing extraordinary but keeping to real life.\(^{38}\)

In the ability to depict character, Karamzin places Richardson
with Shakespeare: "O Richardson! your works will always be Britain's pride, and monuments of the art of painting man's heart." In his review of *Clarissa* he praises Richardson's portrayal of Lovelace, in whom there is a remarkable but natural mixture of good and evil — Lovelace being sometimes noble and kind, sometimes a monster. Karamzin's portrait of Erast reminds us very much of these qualities.

Although the prose material was considered a very important part of the Moskovskij Žurnal, it was the poetry section which assured the initial success of Karamzin's journal. Poets who dominated the journal by the number of their poems were Karamzin himself, Deržavin, Dmitriev and Xeraskov. These poets, by regularly contributing their latest poems, gave authority to the journal, and helped to establish its name. Optimism about the future of Russian poetry is expressed by Karamzin in the closing lines of his poem "Poezija":

O Russians! the time will come
When poetry will shine among you, like the sun at midday
The darkness of night has disappeared—already Aurora's light shines ...

Another important literary form which occupied a large part of the journal was drama criticism and theatre reviews. Karamzin always stressed his demand for true theatre, and the "naturalness" of the characters' reactions. To illustrate this he contrasted French classical drama,
based on dead rules and conventions, with the works of Shakespeare and Lessing, based on an understanding of human nature. The Russian performance of Corneille's *Le Cid* gave him a good opportunity to express his critical opinion of French tragedies.

Karamzin's attempts to write for the stage were not successful. His only play *Sofija* bears evidence of Shakespeare's influence. The only interesting thing about the play is the attempt to create a Russian background.

The drama must be a faithful representation of society; it is essential that the characters in it not only act but are named the same as they are in society. Psychological truth and motivated actions, strong emotions and moving scenes, naturalness in dialogue, Russification when necessary— all were basic features which Karamzin demanded of the dramatist. To complete the picture of his concern for the theatre, one should look at his *Letters of a Russian Traveller*, where he discusses the theatre and many plays in detail.

Karamzin's constant popularization of current European literature is shown in his translations, from Goethe, Herder, Schiller, Marmontel, Ossian, Verne, Wieland, Sterne and others, many of whom he had met and talked with. The choice of works to be translated showed his interest in fiction, particularly in short stories, extracts from novels and plays, sentimental rhapsodies and poems, all full of
typically pre-romantic elements. J. F. Marmontel, whom Karamzin considered to be an outstanding storyteller, directly influenced his own original creation.

Sterne was another author whom Karamzin deeply admired, translated and partly imitated. A tribute to Sterne is expressed in the following lines written after reading Sterne's "The Story of Le Fevre":

Incomparable Sterne! In what learned university were you taught to feel so tenderly? What rhetoric revealed to you the secret of touching with two words the most delicate fibres of our hearts? What musician commands the sounds of his strings as skillfully as you command our feelings? The times I have read "Le Fevre" and the times my tears have poured onto the pages of this story!

Karamzin also translated passages from Sterne's *Sentimental Journey*. Sterne was regarded as one of the first sentimental travellers, and his style was widely imitated. This new literary fashion appealed to Karamzin. However, the difference between Sterne's *Sentimental Journey* and Karamzin's *Letters* is obvious, and although there are critics who try to prove Karamzin's dependence on Sterne, *Letters* was a great success. No doubt the ground for the work was prepared by Karamzin's reading of foreign works, but *Letters* is nevertheless undeniably Russian, original and unique. A modern reader can still enjoy reading *Letters*, while other works of Karamzin, including his famous sentimental fiction, remain of interest only to literary critics and historians.
Other translations published in the *Moskovskij Žurnal* include works of a general literary and philosophical nature, such as biographies of leading German authors, excerpts from travel accounts, meditations and precepts.

Karamzin was concerned not only with the choice of works, but also with the quality of his translations. His careful attention to the stylistic and linguistic quality of a translation was consistent. Besides edification from the content, he demanded honesty and accuracy of translation, insisting on the greatest possible correspondence to the particular language from which the translation was being done. He was strict with others, but no less so with himself:

> I would translate one and the same thing once, twice, three times, and when I had read it through and deliberated, I would throw it into the fire, until at last I achieved something worth publishing.⁴²

Karamzin's journal played a vital role in the enlightenment of Russia. It became an organ of Russian literature, publicizing information about literary and cultural events in the West as well as inside Russia. In this journal he published his most famous works: "Poor Liza," "Natalia, the Boyar's Daughter" and *Letters of a Russian Traveller*. These works were translated and published in many European languages, making their author the first Russian writer to achieve a European reputation.

True representative of the Russian enlightenment that
he was, Karamzin addressed his dream to the public in the following lines:

If only a society of young, active people were to be formed here, endowed with genuine talent; if only these people — with a sense of their worth but without the arrogance characteristic of base minds — were to dedicate themselves completely to literature, join their talents and, before the altar of the beneficent Muses, vow to propagate zealously all that is noble, not for their own fame but from a worthy and selfless love of good — if only my most cherished dream were to become a reality, then with sincere joy I would efface myself into complete anonymity and leave this respected society to publish a magazine worthy of the goodwill of the Russian public.43

Twenty-five years after Karamzin made his appeal, A. I. Vjazemskij looked back with respect on his achievement:

Karamzin, in the Moskovskij Žurnal, destroyed the Gothic towers of a decaying literature and on its ruins laid the foundations of a new European publication, which awaited, for its ultimate completion, only skilled, industrious hands.44
Karamzin's sentimental stories played an important role in the development of Russian literature. The stories were distinct from pseudo-classic prose which related tales with fantastic plots, where lovers, often separated, go through unbelievable adventures, but are finally re-united and life happily ever after. The heroes and heroines are flat, unreal characters, usually of upper-class background and always of outstanding physical beauty. Karamzin was not the first in Russian literature who tried to suggest real people and their daily life with all its joys and sorrows. Before him, writers like P. L'vov, the author of Rossijskaja Pamela (The Russian Pamela; 1789) and F. Emin with his Pis'ma Ernesta i Doravry (Letters of Ernest and Doravra; 1766), had attempted to depict the simplicity of the life of ordinary people. But Karamzin, following the models of Richardson, Rousseau and Goethe, succeeded where L'vov and Emin had failed. Their weakness lay in the poor handling of the Russian language, and also in remaining tied to the numerous mannerisms of pseudo-classical prose (long monologues, moralizing, journeys, and so on). The Russian language had to wait for Karamzin to reform it and free it
from Lomonosov's heavy German-Latin syntax. Karamzin was successful in adapting the Russian language to a more elegant French style by rejecting archaisms and numerous Church Slavonic words; in this he was helped by his exact translations of the French writings that he popularized. New ideas of sensibility and knowledge needed new vocabularies, and new syntax. Despite certain limitations, and the strong French orientation, this new literary language was accepted by many followers of Karamzin, and became a sophisticated vehicle for literary expression in the late eighteenth and early nineteenth centuries.

It was "Eugene and Julia," published in 1789, which initiated Karamzin's career as a short story writer. Though it has a very elementary plot, it is quite important for an understanding of his later tales. It bears the obvious influence of Genlis' narrative manner, as well as some of the characteristic elements of her stories. The use of the names of two young lovers in the title was a device typical of Genlis: "Alphonse et Dalinde," "Théophile et Olympia," "Eugénie et Léonce," "Daphnis et Pandrosse." As usual in Genlis' tales, the narrator of "Eugene and Julia" is an intimate friend of the hero. Karamzin's effort to russify the story did not prove very successful. Although the subtitle "A true Russian tale" indicates his intention, the result is superficial. The plot is set on a Russian estate,
but the other elements reveal West European influence (for example, Julia and Eugene, while enjoying nature, sing Klopstock's song "Willkommen, silberner Mond"). The end of the story is tragic. Karamzin uses nature as a background for the emotions of his heroes. At first the source of sentimental happiness, nature becomes and sad and gloomy after Eugene's death. The love between two young people has been destroyed by an inexorable fate. The reader is moved to pity as the heroes remind him of real people with whom he can identify. "Eugene and Julia" was Karamzin's first effort and, although a rather weak one, it constitutes an important step in his development.

The most popular and successful story by Karamzin was "Poor Liza." The fact that readers actually used to walk to the pond near the Simonov Monastery, and shed tears over the tragic fate of the poor peasant girl, brings an indulgent smile to the face of a modern reader. But it was true: Karamzin's story was so convincing that he completely captured the reader's heart.

The subject of the story is the unhappy love of a poor peasant girl, Liza, for a rich young nobleman, Erast. Liza lives with her mother in a small cottage not far from the monastery. Her father, who died when Liza was fifteen, was "a well-to-do peasant who loved, worked, tilled the soil well, and always led a sober life." Liza's mother is
depicted as a good, sensitive person who has a wonderful relationship with her daughter. Liza does her best to look after her old mother. One day while selling flowers in Moscow she meets a young nobleman. Liza's purity and charm fascinate Erast, who sees in her an opportunity, at least for a while, to partake of the innocence and simplicity so lacking in his city life. Their love affair progresses in the spirit of the idyll, in the heart of nature. Even though their different social backgrounds make marriage impossible, they continue their secret meetings, with the inevitable result of a physical consummation of their love. The reality destroys Erast's dream of Platonic love and produces feelings "which he could not be proud of and which were no longer novel to him." There is no way for him to continue the relationship and finally he leaves Liza on a false pretext. Later, Liza accidentally meets Erast in Moscow and discovers his duplicity. Humiliated by his offer of money as consolation, and finally by his order to the servants to remove her from his house, she loses her reason and throws herself into the deep pond, near which she is later buried. Erast is unhappy for the rest of his life, for he feels responsible for Liza's death.

The bare theme of the story is uncomplicated, and conventional for eighteenth-century Europe. Yet Karamzin condenses the familiar theme into a short story, moving
swiftly from idyllic love to the fatal error of physical contact to the tragic denouement — Liza's suicide. In this respect "Poor Liza" differs from Richardson's novel *Pamela* (1740) or earlier Russian novels, where a similar subject, complicated by wandering encounters and love entanglements, is stretched over countless pages. A theme popular in the novels of the eighteenth century — the exploitation of a servant girl by her master, and a reward for her virtue — is also missing. Here the death of Liza is caused by the unstable character of her lover Erast. The tragic end, the suicide of the heroine, has a clear link with a motif popular in Western Europe — exemplified by the death of Goethe's *Werther*. Apart from the final motif of suicide, the setting, action and characters of the story are given in the pastoral tradition. Exemplary relationships between parents and children, the celebration of hard work and the joys of rural life, virtues given to an idealized peasant hero — all these motifs are reminiscent of the world of Gessner's idylls.

Liza is a typical idyllic heroine, a pure, delicate creature capable of deep and powerful affection. The statement that "Even peasant women know how to love" was in keeping with the exaltation of an imaginary primitive for the delight of a reading public which did not want to be reminded of the actual brutal life of the peasantry. Yet there is already a certain realism in the conception of
Liza's character. Although Karamzin's approach to man is still vague, he takes a step forward from classical tradition. The classicist saw personal emotions as placing the individual in conflict with society. Contrary to this belief, Karamzin accepted the Romantic view of man: emotions can guide the individual toward virtue, if they are properly trained and exercised and if they are not corrupted by the errors of society. Liza is the victim of a hypocritical man, corrupted by society. Though she disobeys the moral codes by allowing herself to be sexually exploited, Karamzin does not condemn his heroine: he weeps for her.

Karamzin does not even condemn Erast, for he sees him as a child of a society which allows him to take a false, superficial approach to life. Erast is not an evil man; he has a good heart, but he is weak and frivolous. His dream of idealistic love in which he plays the role of a shepherd is just a result of his fantasy.

The narrative technique that Karamzin employs in "Poor Liza" is very effective. The narrator assumes several different roles throughout the story. At the beginning of the tale, the role of the narrator is that of a person within the world of the story, who is giving an account of his fellow inhabitants. The reader is assured of the narrator's thorough familiarity with the places where the events occur. The fact that the setting of the tale — the environment of Moscow and the Simonov Monastery — was
familiar to a contemporary Muscovite reader is important in creating the impression of authenticity, as proven by the many pilgrimage undertaken by Russian readers to the pond where Liza drowned herself. The illusion of authenticity is also achieved by the narrator's personal contact with the principal character Erast, who is actually telling him the story many years after the events had taken place. Here it should be mentioned that the reader does not learn about the narrator's acquaintance with Erast until the very end of the story. Thus, through the use of a narrator within the fictional world, Karamzin justifies the inclusion of his personal thoughts and feelings, and furthermore, he is able to control and direct the reader's emotional perception of the tale. Here Karamzin assumes the role of an emotionally-involved narrator who is a constant factor in the story, and it is his lyrical responsiveness that determines the persuasive emotional atmosphere of the work. His lyrical description of nature, as well as his feelings about events in the story, consistently accentuate a mood of vague apprehension or open sorrow. He leads his "friend" the reader into a series of experiences that, by his own acknowledgement, reinforce an aura of disappointment and failure. Liza dies, Erast is unhappy for the rest of his life. Liza's mother soon dies too. The narrator finds himself meditating on the mutability of life. His role thus fulfills the senti-
mentalist need to turn inward, to cultivate a state of mind and heart conducive to contemplating life's unpredictability. As the narrator intertwines his own personality with his description of the events so as to make them flow into one another, he also integrates certain didactic moral principles into the story. For example, after Erast's seduction of Liza, the author interrupts the narrative with the following digression:

He who knows his own heart, who has duly considered the character of its most tender pleasures, will, of course, agree with me that the fulfillment of all desires is the most dangerous temptation of love.  

Through his use of the intruding author, Karamzin sets a firm standard of moral justice, to which the characters of the tale are subject. The reader is told quite clearly when Erast lives up to those standards and when he transgresses them. Karamzin's application of these standards to his characters is a central factor of the work's narrative scheme. Both the subjective mood of the tale and its moralistic lessons are central to sentimentalism as a movement.

With Karamzin, nature comes to be regarded in terms of its harmony with, or alienation from, man's soul. He praises Nature and stresses her fellowship with man: Nature actively affects man emotionally, she can either cheer him or imbue him with nostalgia for his lost innocence and peace. In "Poor Liza" Karamzin employs nature frequently to
illustrate and add poignancy to his descriptions of the events. The mood is suggested at the beginning of the story by a lyrical description of the Simonov Monastery:

I often come to this place and almost always meet spring there. I also come here even in the gloomy days of autumn to grieve together with nature. The winds wail fearfully among the walls of the deserted monastery, among the graves overgrown with tall grass, and through the dark corridors of the cells.

Here, it is objects and nature rather than events which serve Karamzin's emotive purpose. The suggestive texture of the physical description enhances the aura of doom and sorrow which hangs over the tale. It should be pointed out that as Karamzin is still under the influence of Gessner's idyll, the pastoral elements are not only used as a background, but are directly involved in the action, and motivate the tragic denouement. Indeed, nature seems almost to be one of the characters of the story and to pass judgment, either approving or disapproving of the turn of events. For example, after Liza has lost her innocence, nature responds terribly:

"The storm rumbled threateningly, the rain poured from the black clouds, black clouds — it seemed that nature mourned the loss of Liza's innocence." In describing Erast's and Liza's meetings, the author always refers to nature: "Without your eyes the bright moon is dark, without your voice the nightingale's singing is boring, without your breath the light breeze is unpleasant for me." Karamzin chooses the various aspects
of nature in such a way that his descriptions complement and contrast the episodes of his tale, and thus he evokes the emotional response of his reader.

The clarity and rhythm of Karamzin's prose style, which proved so attractive to his contemporary readers, is well exemplified in this tale. His language differed sharply from that of Lomonosov, who used long sentences, frequent subordination, and constant inversion of modifiers and predicates. In his article on Lomonosov in the Pantheon, Karamzin mixes praise for his predecessor's poetry with condemnation of his prose:

In general, the prose of Lomonosov cannot serve as a model for us. The long sentences, the word order, which do not always conform to the flow of ideas, are not pleasant to hear. Karamzin avoided awkward subordination, and when he had to use such a construction he preferred to use relative pronouns and, less frequently, adverbs or participial constructions. In contrast with the free word order of Lomonosov's sentences, Karamzin introduced a more logical "subject-predicate" sequence. He was an innovator also in handling the tonic qualities of prose sentences. His sentences are rhythmically balanced, often broken into two or three parts, sometimes even four or five. Each part corresponds to the others either in the number of syllables or in the number of stresses. A transliterated passage reads:
In order to strengthen the impression of his spontaneous reaction to a situation, Karamzin uses the rhythm of the language, stringing together successive exclamatory, almost breathless clauses. He enhances the scene's emotional effects by making the clauses of equal length, organizing each around repeated key words:

Erast felt an unusual agitation in his blood; never had Liza seemed so charming to him — never had caresses affected him so strongly, never had her kisses been so fiery ...  

Finally, harmony and musicality are achieved by such poetic devices as alliteration, assonance, and parallelism. B. Ejxenbaum suggests that words are chosen more for their sound value than for their specificity of thought. For example, to provide a melodic accompaniment to the meaning, Karamzin uses the suggestive repetition of back vowels, which match the sound of the wind:

Strasno vojut vetry v stenax opustevšega možaštyrja, medju grobov; zaraššiči wysokóju travoju i v temnyh переходах келиj.

These devices give Karamzin's prose a definite poetic quality that strengthens his appeal to the reader's emotions.

"Poor Liza" is not the only story that glorifies and idealizes the lower classes. "Frol Silin" has the same
message, pointing out the superiority of simple country people over corrupt city-dwellers. Karamzin was not the first to idealize peasants. In the novels of L'vov and Emin, as well as in the comic operas of the seventies, the peasant hero, depicted as a good, kind creature without any coarseness or brutality, became more and more popular. According to the idealized picture of the peasant hero, he is gentle, sensitive and virtuous, and desires only good for others. The story "Frol Silin" is an account of the hero's good deeds: during a famine he helps his starving neighbors by giving them part of his crops; those whose homes and barns are destroyed by fire he helps financially; he also takes care of the future of two serf girls by arranging good marriages for them. After the beginning of this story, Karamzin states his intention to build a memorial to a simple, good man:

Let the Virgils celebrate their Augustuses!
Let the flatterers praise the magnanimity of the well-born! I want to praise Frol Silin, a simple farmer, and my praise will consist in a description of his deeds, which are known to me.69

Karamzin believed that "the gentry is the soul and noble image of the whole nation":60

I love to imagine the Russian gentry not only with a sword in its hands, not only with the scales of Themis, but also with the laurels of Apollo as well as the symbols of the goddess of agriculture.61

He defended the Russian social system even though it sought to perpetuate serfdom and the supremacy of the gentry, but
he believed that enlightenment should lead to a better relationship between master and peasant:

... for the true prosperity of our peasants I wish only that they have good masters and the means to enlightenment, which alone will make possible all that is good.62

Karamzin's most optimistic essay on this subject, published in Vestnik Evropy (The Messenger of Europe), was called "Prijatnye prospekty nadeždy i želanija nastojaščego vremenî" (Pleasing Prospects, Hopes and Desires of the Present Time; 1802-03). Here he wrote:

Enlightenment destroys the abuse of a master's power, which even under our existing laws is not tyrannical and unlimited. A member of the Russian gentry gives necessary land to his peasants; he is their protector in civil affairs and their helper in accidental or natural disasters: these are his duties! For this he demands from them half the working days in a week: this is his right!63

From the peasants, who must also rise to a certain level of education, Karamzin would expect an understanding of their position in society, not as "its victims but beneficiaries like other classes, all of whom must work, if in different ways, for their own and their country's benefit."64 He was firmly opposed to immediate emancipation. He was unable to envisage freeing the peasants without ġawângatânîhîland, and this he considered impracticable at that time; likewise he believed that, without some degree of education and the awareness of the many problems facing them, the peasants would abuse their liberty with idleness and drink. His
caution was liable to be interpreted as reactionary by a
generation of eager young reformers, and his defense of
serfdom as a preference for slavery over freedom.\textsuperscript{65}

"Natal'ja, bojarskaja doč'" (Natalia, the Boyar's Daughter) presents another of Karamzin's sentimental heroines. Like Liza, she is beautiful, young and innocent, unable to
read, with a sensitive responsiveness to nature. She also falls in love at first sight. But although she follows the
dictates of passion, Natalia does not meet a tragic end. In this tale Karamzin indulges in a bit of "sentimental irony."
"Natalia" is his first attempt at a historical tale. He claims that the story is based on true events:

\begin{quote}
I intend to inform my dear readers of a true
tale or history, which I heard in the region of
the shades, in the kingdom of imagination, from
the grandmother of my grandfather . . .\textsuperscript{66}
\end{quote}

However, from the very beginning of the story, it is under­
stood that Karamzin is concerned more with his own imagination
than with serious historical facts:

\begin{quote}
I love to fly on the swift wings of imagination
to that distant obscurity, to seek my whiskered
forefathers beneath the canopy of long-decayed
elms, to chat with them about adventures of ancient
times, about the character of the glorious people
of Russia . . .\textsuperscript{67}
\end{quote}

It should be mentioned here that this tale was written at a
time when Russia's past was becoming more and more a source of interest:

The achievement of Russian arms in the Seven
Years War awakened an interest in the national
past among many Russians. Histories were published and new historical journals issued. In the literary sphere, the folk tales and folk songs were studied. In prose, a less serious attitude guided the early approach to the past.\(^6\)

It is true that in the introduction to "Natalia" Karamzin promises to write a history: "... arming myself with a pen, I shall sketch bravely the history of Natalia, the boyar's daughter."\(^6\) Yet, the story is, in fact, a continuation of the tradition of sentimental stories written in the spirit of Gessner's idylls. The action takes place against a background of nature, and Aleksey is actually called "Sweet Shepherd." Despite the sentimental coloring of the heroine, "Poor Liza" was essentially a new phenomenon, a product of the new interest in the peasant and in the simple, often tragic, events of everyday life. "Natalia," on the contrary, was in the earlier tradition of the adventure novel, re-worked in a modern idiom. The hero and heroine, Aleksey and Natalia, are noble, ideal lovers, beautiful spiritually as well as physically. Aleksej, the son of a boyar who has been wrongly accused of treason, is determined to clear his father's name. He proves his bravery in battle with the Lithuanians. Finally, the Tsar discovers the falseness of the accusation against Aleksej's father, and Natalia is forgiven by her father for eloping with Aleksej.

This story is also different from truly sentimental fiction in its use of ironic detachment and parodic devices.
Karamzin was influenced by Sterne's technique, which interrupts the narrative with digressions. Digressions serve to place the personality of the narrator before the reader and, since the narrator is none other than the author himself, this helps to emphasize his own personality and attitudes. Sometimes such digressions have an ironic slant, and sometimes they wander away into philosophical thought. In "Natalia" Karamzin apologizes for his frequent interruptions with gentle irony: "Dear reader, forgive me for this digression. Not only Sterne was a slave of his pen."\textsuperscript{70} In other situations, digressions help the author to avoid being too explicit in descriptions of delicate matters:

The young husband returned to his beloved — helped her undress — their hearts beat — he took her by her white hand... But my modest muse covers her face with a white handkerchief — not a word! The holy curtain descends, holy and impenetrable to curious eyes!\textsuperscript{71}

"Natalia" is full of parodying devices. For example, the author explains Natalia's frequent visits to church: "Where else, if not in church, could a curious lass steal a glance at people?"\textsuperscript{72} Or, in another example, Karamzin ridicules sentimental love for animals (referring to the grandmother): "... your hand destroyed neither mosquito nor little fly, and the butterfly always rested peacefully on your nose..."\textsuperscript{73} In the following example, his irony is directed at the frequent appearance of tears:
and suddenly a diamond-like tear sparkled in her right eye — then also in her left — and both rolled forth — one dropped on her bosom, and the other hesitated on her blushing cheek . . .

Alongside the use of such techniques, modern for the eighteenth century, Karamzin reverted to an old tradition. "Natalia" is a story dealing with motives and actions of characters from the seventeenth century, but compressed into a contemporary form. Numerous scholars have studied the influence of Karamzin's "historical tales" on stories of the nineteenth century — notably Tales of Belkin by Puškin.

The story "Oстров Борнгольм" (The Island of Bornholm; 1794) represents a further stage of development in Karamzin's writing. From earlier sentimental stories like "Poor Liza," "The Island of Bornholm" takes one more step towards romanticism.

The story was published in Karamzin's almanac Aglaja. His contemporaries accepted it with fascination, for it was something new and unusual for a Russian reader. Karamzin had introduced a Russian version of the Gothic tale, then very popular in England. He had already translated Wieland's "Cordelia" and Florian's "Valerie," stories with mysterious and supernatural elements. And in "Poor Liza" he had used descriptions of the Simonov Monastery to awaken dread in the reader.

In England at this time, the most popular writers in this genre were Horace Walpole, Clara Reeve, and Anna
Radcliffe. Before Karamzin's "The Island of Bornholm," Mrs. Radcliffe had published "The Sicilian Romance" (1790) and "The Romance of the Forest" (1791); and later, in 1794, "The Mysteries of Udolpho." The central figure in her stories is usually a persecuted young girl who is confined in a deserted castle. Karamzin was familiar with these works, and "The Island of Bornholm" represents a successful adaptation of this genre.

The story is told by a narrator in the first person, giving authenticity and generating a feeling of intimacy. The same technique used in Karamzin's other stories: the narrator visits the graves of his heroes in "Eugene and Julia," "Poor Liza," and "Natalia, the Boyar's Daughter."

The story supposedly takes place on Karamzin's return from England. The narrator promises to tell a true story: "Listen — I will tell you a story — I will tell you a true story, not a figment of my imagination." On a shore, where his boat is forced to take shelter from the wind, the narrator meets "a young man, thin, pale, languid — more specter than man." The sensitive narrator detects that the young man is very unhappy:

Unfortunate young man: thought I. You have been destroyed by fate. I know neither your name nor your origin; but I know that you are unhappy.

The young stranger begins to sing about his lost love:

The laws condemn
The object of my love;
But who, O heart! can
Oppose you?

What law is more sacred
Than your innate feelings?
What power is stronger
Than love and beauty? 79

(This song became very popular with the Russian public. Eventually Gogol parodied it in The Government Inspector.) As the song goes on, we learn that his beloved, Lila, is held captive on Bornholm. The narrator continues, telling how he sails away from this shore and finally reaches the Danish island of Bornholm. His curiosity leads him to explore the island:

I doubled my pace and sooned drew near a large Gothic building, which was encircled by a deep moat and a high wall. Silence reigned everywhere, in the distance the sea roared, and the last ray of the evening light faded from the copper spires of the towers. 80

The gates of the castle are finally opened by "a tall man in black dress," 81 who takes the narrator by the hand and leads him into the castle. Every detail of the castle is designed to sustain the feeling of mystery and horror:

It was gloomy and deserted everywhere. In the first hall, encircled within by a Gothic colonnade, hung a lamp and it shed a weak dim light upon a row of gilded pillars which had begun to crumble, worn by time . . . 82

Then the narrator meets the owner of the castle, a "venerable, gray-haired old man," 83 From the old man he learns only that "eternal grief dwells within the walls of this castle." 84 The room where the narrator is to spend the
night has an iron door, with "ancient weapons, which were lighted by the faint ray of the moon through the small window." During the night his sleep is disturbed by nightmares about knights in armor and "a horrible winged monster [which] with a roar and a shriek flew toward my bed." Because his sleep is completely broken, he takes a walk in the garden: "I entered the dark lane, beneath the cover of rustling oaks, and with a feeling of profound awe, walked deeper into its darkness." Soon he comes to a cave with a wide iron door. He opens the door and "in a corner on a bed of straw lay a pale young woman in a black dress." "Had an artist wished to portray a languishing, endless, constant grief — " comments the narrator, "touched by the sight of the unfortunate." His sensitive heart is sure of her innocence, but the woman refuses his offer of help: "You, perhaps, know my story, but if you do not, then do not ask me — for God's sake, do not ask . . ." He leaves the woman whose story he still does not know. Later the old man alludes to

"... a most horrible story — a story which you will not hear now, my friend; it will wait until another time. This time I shall tell you one thing only, that I have found the secret of the Gravesend stranger — a terrible secret."

From a series of hints and allusions the reader can assume that the young stranger and the imprisoned girl were possibly brother and sister, who came into disastrous
conflict with their family as well as with society. H. Nebel, in his *N. M. Karamzin, A Russian Sentimentalist*, traces the influence of Ossian on Karamzin. A similar incident of a father's animosity toward his daughter is found in the "Songs of Selam." In "Cath-Loda," Fingal comes upon a captive maiden standing before a cave on a moonlit night; in "Oithona," the heroine is also imprisoned on a deserted island. In "Carthon," lovers are also separated; and the narrator's dream in "The Island of Bornholm," a device often used by Karamzin, suggests a direct relation to Ossian. Ossian's influence is also evident in the descriptive elements: moonlit night, the gleam of candles, terrible cliffs, silence, the season of the year being autumn, and so on.94

"What a holiday for my imagination, filled with Ossian! I wanted to see the wild shores of Norway on the port side, but my gaze was lost in the darkness,"95 says Karamzin in his *Letters* while reading and translating Ossian on board ship. Although "The Island of Bornholm" is not mentioned in *Letters*, it is possible to assume the direct influence of Ossian on this story.

The popular practice of setting the plot of a story in a foreign country continues in "Sierra Morena," published in the second part of *Aglaja* in 1795. The story takes place in Spain, a country conventionally assumed to nourish strong
passions. This time the narrator is directly involved as one of the central characters.

Elviza and Alonzo are lovers who are separated by a shipwreck. The narrator, a Russian traveller, falls in love with Elviza. Following the typical elements of a sentimental tale, the narrator gives us an analysis of his own feelings, which range from initial happiness to ultimate disillusionment. Elviza accepts the traveller's proposal of marriage, although she suffers pangs of conscience because she has broken her promise to Alonzo. On the day of the wedding, the lost Alonzo unexpectedly appears and, after accusing Elviza of being false, commits suicide. Elviza retires to a nunnery, and the young traveller is left to wander the world alone.

This story differs from previous sentimental tales: first of all, the characters do not have any power over their fate — a step back to the older technique typical of the adventure novel. On the other hand, the narrator, although he remains a sentimental hero, possesses certain features of the early romantic rebel. After being rejected by the woman he loves, he travels and becomes "the plaything of the malice of people once loved by me." All the world is "cold and dark" for him, he is full of melancholy and bitterness:

Cold world! I have left you! Mad beings called men, I have left you! Rage in your wild frenzies, tear and murder each other other! My heart is dead for you and your fate does not move it.
Nebel, in his work on Karamzin, reminds us that the retirement of the hero to a monastery (or the heroine to a nunnery) is a device found in older Russian tales, examples of which are found in the seventeenth-century tales "Povest' o gore i zločastii" (Tale of Sorrow and Misfortune) and "Povest' dostoina kupca Fomy Grudcyna o syne ego Savve" (Tale of Savva, Son of the Worthy Merchant Foma Grudcyn). This further strengthens our understanding of Karamzin's close interest in the culture of a bygone era.

One of Karamzin's finest stories is "Julija" (Julia). Here he depicts the maturing process of the psychological development of his heroine. At the beginning of the story Julia is presented as a beautiful woman interested only in herself. She enjoys the life of high society, and because of her beauty she is surrounded by many admirers. Karamzin for the first time uses "meaningful" names, names characterizing the person, a device common in eighteenth-century Russian comedies and satirical journals. One of Julia's suitors is Legkoum (Lightminded), another Xrabron (Courageous) and still another, Pustoslov (Idleword). Among all her suitors Julia finally favors Arista, "a young man who had been educated in foreign lands, not by hired tutors but by his wise and tender father" and whose "useful and pleasant knowledge adorned his soul, virtuous principles his heart." Their love is threatened by the appearance of the young Prince N*, who is
"aristocratic, rich and handsome." No woman, not even Julia, can resist his charm. She is luckier than other women, for she gains the Prince's attention, but not for long. Prince N* is a selfish hedonist: constantly seeking new pleasures, excitements and new emotional experiences. In his farewell letter to Julia he tells her: "You did not want to love in my fashion, to love for the pleasure of love — to love while you are in love; and so — farewell!" Julia then returns to Aris, and they are married. The first period of their married life is spent in the country, where they are very happy. Again, as in previous sentimental stories, nature takes part in human emotions:

It seemed that Nature herself took part in their joys: she bloomed there in all the expanse of her gardens. The sweet smell of jasmine and lilies-of-the-valley was everywhere; nightingales and robins sang everywhere; the incense of love burned everywhere, and everything pleasurable nourished the love of our conjugal pair.

With the change of season, when "gloomy autumn follows beautiful summer," Julia's mood also changes. As "the flowers in the field and garden faded, the greenery grew pale" and "everything became so sad," Julia becomes bored with country life:

The human heart is insatiable; it constantly desires something new, new impressions, which like the morning dew refresh its inner feelings and give them new strength.

Julia insists on returning to the city, where she carries on a busy social life. Among her many guests, Prince N* appears
again. Julia, now the virtuous wife of a nobleman, becomes a desirable prize in the Prince's game. When Aris learns that Julia has disappointed him again, he leaves her and sets out on a long journey. Julia now recognizes the superficiality of her feelings for the prince, and in grief accepts the loss of her husband. She returns to the country:

My rural cottage! I could have been happy within your quiet walls, but knew not how to be; I left you with a tender, most worthy husband. I return alone, a poor widow, but with a heart that loves virtue.  

After becoming a mother, Julia fully enjoys devoting herself to her son. She becomes close to nature, which celebrates her motherhood with her:

Now Julia hurried to show her small darling all Nature. It seemed to her that the sun shone more brightly on him; that every tree bent to embrace him; that the brooklet caressed him with its purling; that the little birds and butterflies fluttered and sported for his amusement. I am a mother, she thought, and walked through the meadow at a brisker pace.

At the end of the story, Aris, after wandering for several years in foreign lands, returns to Julia. Thus they are re-united and live happily together.

In this story Karamzin avoids the sentimentally sad ending and extremes of sentimental exaggeration. Aris, although a sentimental hero, is rather self-possessed. At the beginning of the story his admiration for Julia is described thus: "He looked on her from afar, he did not sigh, did not place his hands on his heart with a languid moan."
The most significant contribution of this story to Karamzin's artistic career is his achievement in depicting Julia's progress to maturity. From an irresponsible girl she grows into a mature woman and a devoted mother. On her way through life she pays for her mistakes, and bears the consequences with dignity. Her basic goodness and natural sense of good and evil finally save her. Her ultimate conversion comes when she finds the balance between her heart and her mind, when she finds happiness in living for her son, finally recognizing the superficiality of life in the city:

The pleasures which Julia had at one time sought in society now seemed to her an insignificant, deceptive phantom in comparison with the substantial nourishing delight of motherhood.

Belief in the superiority of country life over city life had already been expounded in earlier stories, for instance, in "Poor Liza," where Karamzin mentions the corrupting influence of city life, a motif often repeated throughout his literary career.

Both Sipovskij and Nebel point to the close similarity between "Julia" and Marmontel's "L'Heureux divorce." There too a young wife longs for romantic love, but after being disillusioned by other men, she returns to her husband. In another scholarly work, P. Brang finds, in Karamzin, similarities to the works of Anton Wall.

"Julia" was published in 1796, although it was
completed in 1794. The story was intended to appear in the third volume of *Aglaja*, which was never published.

The stories "Rycar' našego vremeni" (A Knight of Our Time), "Čuvstvitel'nýjìxòľodnyj" (The Sensitive and the Cold), and "Moja ispoved'" (My Confession), show a different aspect of Karamzin's art. All three stories deal with psychological character sketches, but the narrative technique differs in each. In "A Knight of Our Time," the narrator again acts as an intermediary between the reader and the events of the story. In "The Sensitive and the Cold" the narrator is shifted to a more epic position, and he does not insist on being that "man of feeling" of Karamzin's earlier stories. "My Confession" is very different, from the narrative point of view. The subtitle, "Letter to the Editor," indicates the form of the story. The title of the work was influenced by Rousseau's *Les Confessions*.

"A Knight of Our Time" is the first attempt in Russian literature to analyze child psychology. Karamzin follows his hero, Leon, from the moment of his birth to the age of eleven. Although the little hero is an unbelievably "ideal child," and not everything related in the story is convincing (for example, Leon's rescue from a bear, or the relationship between Leon and Countess Mirova), it is valuable in many respects. Karamzin brings out the question of the dependence between character and environment. In the story he refers
to Locke's belief that the soul of a new-born child is like a white sheet of paper. Leon's soul is inscribed with his mother's tender love. "Initial upbringing almost always decides both the fate and the main qualities of a person. Leon's soul was formed by love, and for love." Leon's mother is described as a tender, loving woman with a tendency toward melancholy. She represents the ideal mother. Her death is a tragic loss for Leon as well as for his father, a provincial nobleman. Further on, Karamzin describes the first years of Leon's education. From an early age he was an avid reader. Like Karamzin himself in his youth, Leon reads all the books, mainly adventure novels, on the shelves of his mother's library. Concerning the effect of this on a child's mind, such literature is described by Karamzin as "a hothouse for a young soul, which ripens prematurely from such reading."

Another character in the story is the Countess Mirova. In a letter she writes to a friend, we learn about her relationship with her husband. Despite the difference in age and temperament, Countess Mirova resists the temptation of a suitor and remains faithful to her husband. She finds the fulfillment of her life in the role of Leon's adoptive mother.

The story is divided into eight chapters, of which Chapter II consists of ten lines, and Chapter IV "was written
only for Chapter V." V. K. Kjuxel'beke\textsuperscript{116} and Victor Šklovskij in their works discuss the influence of Sterne on this particular story.\textsuperscript{117}

"The Sensitive and the Cold" is another of Karamzin's attempts at the psychological understanding of character. The "sensitive" hero Erast is portrayed as an idealist, in many respects a continuation of Leon from the last story. The "cold" hero Leonid is a prudent type of man who, in contrast with Erast, follows only his reason. Their life and friendship is described from their early school days to their becoming government officials. Karamzin uses small events to depict and contrast their characters. Erast's love for reading and his interest in history remind us of Karamzin himself, just as Leon's childhood does. Nevertheless, despite some biographical coincidences, the fact remains that Karamzin's intention was to write fiction, not autobiography.

Artistically, Leonid is the more convincing character of the two. He could be considered one of the first bourgeois heroes in Russian literature. He goes through life indifferent to others: "To him non-suffering meant enjoyment, and indifference was the talisman of wisdom."\textsuperscript{118} He is not even moved by the death of his wives, children, or friends. He does not respect love but only fame, which he gathers through his lifetime. Erast is a typical man of feeling,
constantly seeking happiness and love. Any change is a source of excitement for him, a new experience. He squanders his money as well as his health. Finally he dies forgotten.

Leonid's character is similar to that of the Count who is the hero of "My Confession." As already mentioned, the story is in the form of a letter. It is an interesting self-portrait of a young and immoral aristocrat who, although a caricature, is more real than any other of Karamzin's heroes. Like Leonid, the Count leads an egotistical life, indifferent to the fate of others. The lack of conscience allows him to live and act as he does. He admits without any regret that his unfaithfulness to his wife Emilia was the cause of her death. He also considers himself to be an exceptional man: "Nature produced me as a completely special person." As in Leonid's case, had he the chance to live again, he would have lived the same life, without any desire for change. "My Confession" is a realistic satire on gentry education, and a criticism of the uselessness of the Russian nobility. The story appeared in the Messenger of Europe in 1802, and represents the peak of Karamzin's popularity and creative writing.

"Marfa-posadnica" (Martha the Mayoress) was written "for lovers of history and of tales," and became one of Karamzin's best-known stories, after "Poor Liza." It was written in 1803, during a time when Karamzin was seriously
concerned with Russian history. In December 1802 he published an essay "On the Incidents and Characters in Russian History, which May Provide Subjects for the Arts" — which might be regarded as a theoretical and patriotic justification for an attempt to write a historical tale. In June 1803 another essay appeared, entitled "Information on Martha the Mayoress from the Life of St. Tosima." Mention should also be made here of the importance of the discovery of "The Tale of Igor" (1795), which aroused wide interest in Russian history. Karamzin was one of the first to see the importance of collecting and preserving proverbs, folk songs, and anecdotes of the past. In his articles he informed the Russian reader about the results of historical research and documentation. He succeeded in making his articles interesting and lively in a way which made him the first to popularize Russian history.

Besides his serious historical research, he created "Martha the Mayoress," with the subtitle "A historical tale," a story "based on one of the most important happenings of Russian history." Here the narrator is the editor of an old manuscript written by a Novgorodian boyar who allegedly witnessed the events. The editor assures the reader that he has "corrected only its obscure and unintelligible language" and that "all the main events are historically accurate." But despite certain historical facts, "Martha the Mayoress"
is not history but fiction. The story deals with an actual event: the conquest of the free city of Novgorod by Ivan III in 1478. The main character, Martha, is the city's spokesman. In Karamzin's words, she was

... a wonderful woman who knew how to command the people and wished to become the Cato of her Republic. Before her husband died she swore an oath to be "the eternal enemy of the usurpers of Novgorodian freedom."122

Martha is a passionate woman, whose actions are motivated by her patriotic fanaticism. As mayoress, she leads her people against Ivan III, and when she has to choose between humiliation and war, she prefers to fight. The hoped-for support from Pskov does not come, and help offered by the Prince of Lithuania and the King of Poland is refused by Martha, for patriotic reasons. Recklessly she leads her people into disaster. After the battle the city capitulates, and Martha is sentenced to death. Contrary to historical fact, she is hanged before masses of people. Bravely she accepts her fate. Martha is a tragic heroine for whom the fate of her people was the first interest of her life: "The fate of people and of nations is the secret of Providence, but our actions depend solely on ourselves, and that is enough."123

She dies proudly and her last words to the people are:
"Subjects of Ivan! I die as a citizen of Novgorod."124

As a historical tale, "Martha the Mayoress" compares with "Natalia, the Boyar's Daughter," If "Natalia" is a
pastoral tale with some historical coloration, then "Martha" can be termed a historical tale with pastoral coloration. Martha's daughter, Ksenia, has many things in common with Natalia, although the depiction of Ksenia is not as successful as that of Natalia. Ksenia is a typical sentimental heroine, pure and innocent. She also falls in love with a young stranger, Miroslav, who, like Aleksej, is a brave warrior. His origin is surrounded in mystery, for he was found "in swaddling clothes on the iron steps of Vadim's Court." From the fact that Miroslav refuses to kill Ivan III and that later, after his death in battle, Ivan comes to visit his grave, the reader can guess that he was the Tsar's son. The love story between Miroslav and Ksenia, depicted in a sentimental manner, is tragically ended by Miroslav's death. Ksenia herself dies later at her mother's side. The characters of Ksenia and Miroslav are fictional, as well as their whole love story; Martha did exist as a historical figure, but her portrayal is the result of Karamzin's imagination. Characters such as Prince Kolmskij, the Tsar's spokesman, and Isaac Boreckij are modelled after historical figures. Among all the characters, Martha's is the most successfully portrayed. Karamzin shows the psychological motivation behind her actions, which is her devotion to her husband and her people. The other characters are pale and lifeless. In comparison with Natalia, Ksenia is
depicted less clearly, although it should be remembered that Ksenia's role is only secondary, while Natalia is the main character of her story.

"Martha the Mayoress" differs in style and tone from other stories by Karamzin. While in his earlier stories the narrative tone is sentimental and later even humorous, in "Martha" the tone is lofty and patriotic. From the point of view of literary history, "Martha the Mayoress" was a highly influential work. Fiction based on history continued into the nineteenth century, and Aleksandr Puškin created some of the best examples of this genre.

The works discussed above are the most important in Karamzin's collection of short stories. Over a period of fifteen years, he composed a number of stories, generally all popular with Russian readers. They were originally published in journals and almanacs, and later republished in volumes of collected tales in 1803, 1814 and 1820.

Karamzin introduced and popularized the genre of the short story and created a wide Russian reading public. From his works it is possible to follow the evolution of sentimentalism. "Poor Liza" is a sentimental peasant story, with its idealized environment and more or less simplistically modelled characters. The narrator, a "man of feeling," is the key figure, evoking the reader's responses.

The Gothic tale "The Island of Bornholm" presents
another type of creation by Karamzin, in which the plot is set far from the homeland, and the narrator is actually one of the protagonists.

Another type of story could be classified as the "psychological sketch," in which Karamzin attempts to assess the importance of environment on human character. Here could be placed "The Sensitive and the Cold," "A Knight of Our Time," and "My Confession." The position of the narrator is greatly changed. In "The Sensitive and the Cold," the author's "I" is replaced by "we." In "My Confession," the author as narrator withdraws completely.

The last type of story could be defined as the "historical tale," a fictional work based on certain historical events. Of such stories, "Natalia, the Boyar's Daughter" and "Martha the Mayoress" led the way for writers of the nineteenth century.

All these stories use certain common sentimental aesthetic devices such as subjectivism, pastoral coloring of landscape, and preference for certain seasons, generally spring. The most important common feature is Karamzin's interest in the psychology of his characters and the depiction of their emotions.

His range embraces all kinds of characters: idealized peasants, such as Liza and her mother, and Frol Silin; the lesser nobility, such as Julia, Aris, and Erast; contemporary
provincial nobility (as in "A Knight of Our Time") as well as nobility from the past ("Natalia the Boyar's Daughter") and even Tsar Ivan III ("Martha the Mayoress").
Karamzin's Pis'ma russkogo putešestvennika (Letters of a Russian Traveller) is an excellent example of a Russian sentimental journey. Together with "Poor Liza," it is among the best literary achievements of eighteenth-century Russia. Even though Karamzin was not the first Russian to record and publish his impressions of Europe, he was certainly the first to capture the imagination of the Russian reading public. Many foreign works, original and translated, were available to him as models for his Letters, for travel books were very popular in the eighteenth century. They varied in style and approach, giving greater or lesser emphasis to factual information, to anecdote and adventure, or to subjective impressions and digressive fancy. It was to Sterne that Karamzin turned most frequently, calling him "the greatest master of the eighteenth century." Though he admired Sterne's Sentimental Journey, and though in Letters there are reminiscences of Sterne's sentimental mannerisms (see the letter from Calais), Karamzin's Letters is quite unique and original.

Letters might be examined in two ways: first, as a source of information about life in major European countries (reflecting the educational motives behind Karamzin's journey), and second, as an example of sentimentalism.
Essentially, Letters is divided into four parts, each of which covers a country Karamzin visited. Unity is maintained by the sentimental traveller, Karamzin himself. Each part differs in tone, manner and style, for he followed different interests in each country.

In Germany, he is preoccupied mainly with meeting "the great men" of Germany, giving precise descriptions of all the writers and philosophers he admires. Here he records conversations with Kant, Herder, Weisse, Nicolai, Platner, Moritz, Ramler and Wieland. Thus, the tone of this part is more scholarly than that of the parts on France and Switzerland.

In his descriptive techniques, Karamzin is somewhat concerned with physiognomy as a source of information about a person's character. "You know, my friend, that even in Moscow I liked to study faces, to seek a likeness where others find none, and so on." In the letter of July 7, 1789, he refers to Lavater's Physiognomical Fragments:

With regard to Nicolai's appearance, although there is nothing particularly attractive in it, there is something worthy of respect. He is tall, spare, and swarthy. Lavater claims that Nicolai's high forehead indicates an exceedingly wise person.

This method is used rather frequently throughout his work.

Karamzin's approach to "the great men" is often that of a student to his teacher. There is a mixture of adoration and lack of comprehension of their philosophies. More than
being interested in the differing views that divide men among themselves, Karamzin is concerned with the qualities that unite them. For example, the philosophical discussion with Nicolai about the Berlin Jesuits ends with Karamzin's own idealistic conclusion:

For me a true philosopher is one who knows how to live at peace with everyone, who loves even those who do not agree with his way of thinking. One should point out the errors of human reason with zeal but without malice. Tell a man that he is in error and why, but do not revile his heart and call him a fool.131

As a true sentimentalist, Karamzin was looking everywhere for "the good heart" to justify his belief that "the great man" is necessarily a good man in his everyday life. He appreciated the simplicity with which he was accepted by those he interviewed. Thus he describes his meeting with Weisse: "Every line of his face bespeaks a good soul! He received me kindly, warmly and with simplicity."132 On his meeting with Herder: "Herder met me in the entrance hall, and his manner was so gentle that I forgot the great author in him and saw before me only a kind, friendly man."133

To the same purpose was Karamzin's description of his "great man" in family surroundings, stressing the combination of a great spirit with a loving heart: "He [Weisse] is a father himself, and a loving father, who has devoted his life to the education of young hearts."134

Karamzin's essential attitude — seeking the "real
"man" in the man — can be sufficiently illustrated by the following: "In short, if formerly I loved Weisse, the author, now, having met him in person, I love even more Weisse, the man." 135

Through the writings of Gessner, Haller and Rousseau, Karamzin approached the beauties of the landscape of Switzerland. Rousseau pervades all of Karamzin's view of life. With "joy in my heart — and Rousseau's Héloïse in my hand" 136 he visited the spots where "the immortal Rousseau placed his romantic lovers." 137 Like Rousseau, he prays on a mountain top, feeling the nearness of God, thinking without fear about death, for "the fear of death is a consequence of our turning away from nature's path." 138 The episodes in which Karamzin describes his meetings with Swiss shepherds and peasants carry the spirit of Gessner's idyll:

... the cloudless sky, the happy surroundings, the clear shining lake with its beautiful shores, where gentle Gessner plucked the flowers that adorn his shepherds and shepherdesses.

Karamzin expresses a wish to change his way of life for a simple and natural — one, for he believes it is an answer to the question of how to find peace and happiness within oneself. His description of the shepherd's life has an air of peaceful contentment:

Here I came upon a few huts where shepherds live only in summer. These simple-hearted people invited me to be their guest and brought me cream, curds, and cheese. Thus I dined with them, seated
on a log, for their huts contain neither tables nor chairs. Two gay young shepherdesses kept staring at me and giggling. I told them that I would like to remain with them to milk the cows. They replied only with laughter.\textsuperscript{139}

The image of Swiss shepherds, set in the background of the beautiful landscape, blends with Karamzin's interest in the republican system of the country, its people, and its economic conditions:

Everywhere in Switzerland you see abundance and wealth, but as soon as you cross over into Savoy you find poverty, ragged people, and great numbers of beggars — general slovenliness and filth.\textsuperscript{140}

Disappointed by this, Karamzin later predicts the possible downfall of the Swiss republic. But, barring a few words of criticism, the general picture of Switzerland that he presents is imbued with enthusiastic approval.

His letters from France are essentially a sentimental tribute to "this most beautiful country in the world, the most beautiful for its climate, its works, its people, its art."\textsuperscript{141} Full of reverence, he visited Marly, Chantilly, Versailles, Fontainebleau, and was a frequent visitor to the Opera, galleries and historical monuments.

Though an eyewitness to the Revolution, Karamzin remained indifferent to it. His was the attitude of the "leisurely tourist," interested more in the salons of the upper classes where art, philosophy, and literature were discussed. As far as the Revolution was concerned, he avoided any deep discussion. "What is there to say about the
French Revolution? You read the newspaper, consequently the events are known to you."  

His farewell letter to Paris best illustrates his feelings toward the Revolution:

I left you, dear Paris, left you with regret and gratitude! I lived amid your tumultuous happenings serenely and cheerfully, like a free citizen of the world. I viewed your unrest with the tranquil soul of a peaceful shepherd, viewed your stormy sea from a mountain. Neither your Jacobins nor your Aristocrats caused me any harm. I listened to the disputes without disputing. To delight my eyes and ears, I visited your beautiful temples, where the flashing God of the Arts emits rays of intellect and talent, where the Genius of Fame rests majestically on its laurels.  

His lack of concern about the Revolution might be explained by the censorship in Russia at that time. More relevant might be the fact that Karamzin, in his political views, was not concerned with revolutionary reforms. This lack of concern, however, could not diminish his efforts to bring enlightenment to the Russian masses after his visit to France. He became an eager reader and translator of French literature; and it was French salon culture which influenced his subsequent literary career and language reforms.

If the visit to France dispelled Karamzin's old prejudices, the visit to England was a disappointment. With enthusiasm, he stepped onto the shores of England:

... this is the land which I loved so ardently in my childhood and which, for the character of its inhabitants and the degree of public enlighten­ment, is without doubt one of the leading states of Europe.
His heart, filled with Ossian, Thomson and Young, was not prepared for the "coolness" he was to find:

But I stand, I look, I see no flames, and all the while I am shivering. . . . The Englishman is taciturn, indifferent. He talks as though he were reading, never revealing the sudden impulses of the heart which, like an electric shock, share our entire physical system. It is said that he is more profound than others. Is this not because his thick blood circulates more slowly, and this makes him look thoughtful even when he is not thinking at all?145

The letters from England are the least sentimental of the work. There are cautious investigations of manners, and of the parliamentary system and electoral procedures. Consequently, the narrative is more sedate here, differing from the parts on Germany, France and Switzerland. Nevertheless, Karamzin pays tribute to enlightened English philanthropy, as well as to the beauty of Englishwomen: "A poet might call them lilies touched with the scarlet tints of heaven's rose-colored clouds."146 He praises the hospitals (the Greenwich hospital in particular), educational facilities, and the widespread literacy. There are detailed descriptions of historical buildings, places and streets. But all this cannot exhilarate his sentimental soul. He found Englishmen reserved, silent and cold, and he left the country without regret.

Confidence in the goodness of ordinary human nature is the mainspring of sentimentalism. At the centre of this belief is "the feeling heart" (чувствитсльно сердце) as a
source of all strength when reason is powerless to help. For the true artist, sensibility is a necessary quality. Sterne, Rousseau, and Goethe, as the most eloquent apologists of the age of feeling, remain for Karamzin inexhaustible sources of inspiration. No less than those writers, he praises sensibility and its riches. His "I" is not divorced from the "we" of the European "men of feeling." Karamzin is a product of natural inclination as well as of literary influence. It is not easy to distinguish between genuine and conventional response, between true feeling and literary sentimentality.

On taking a closer look at the text of Letters, it is not difficult to see the abundance of words typical of sentimental writing: "My heart was so full that I could not speak." "I left Lausanne with joy in my heart — and Rousseau's Héloïse in my hands." Other frequent words in the sentimentalist's vocabulary are: tears, melancholy, grief, dream, tenderness, happiness, sorrows; and verbs such as: to weep, to feel, to enjoy. "Tears are contagious, my dears, especially at such a time." "I wept like a child with never a thought of reproaching the author." "I am overcome with grief . . ." It would be a mistake to think that these words were unknown to the Russian reader before Karamzin. His achievement consisted in popularizing already existing words and expressions as well as in
introducing neologisms, not haphazardly, but systematically.

Besides a sentimental vocabulary, Karamzin employs certain characteristic techniques, such as the use of the superlative forms of an adjective in order to stress the intensity of his feelings and experiences. However, the emotional effect is most notably achieved by syntactical and orthographic devices, the analysis of which is better left to a linguist. It should be pointed out that Karamzin's new style was that of the syntactical revolution, in the course of which the Russian language was simplified and clarified. Karamzin strove for a clear understanding of what to say and how best to say it, and in so doing he exploited as far as he could the native resources of the Russian language.

*Letters of a Russian Traveller* is varied in mood and subject matter. There is much historical material, carefully gleaned by Karamzin from various sources, and amusingly polished to make it painlessly informative and edifying. There are philosophical observations on Western culture, neither disturbingly profound nor strikingly original. There are comments on the "new drama" which clearly reveal his own ideas. Light and serious interviews with the great and near-great, sentimental tales, lyrical digressions, and comments upon Western life are interposed to appeal to his Russian readers.

*Letters* provided the Russian audience with abundant
information about European life and culture. At the same
time, it has remained the first and best example of a Russian
sentimental journey. Karamzin's originality lies in the
skill with which he transmitted European tastes and fashions
to the Russian reading public. His Letters set the norm for
Russian sentimentalists in all matters of content and style.
CHAPTER V

CONCLUSION

From the time of Peter the Great until the end of the eighteenth century, Russia made a tremendous effort to catch up with the progress of Western Europe. At the end of that period, Russian literature was still trying to solve its most difficult task — the creation of a literary language. For this reason, the Russian literature of that time could not be expected to achieve the sophistication of the literature of Western Europe, for a masterpiece of literature cannot be born without a highly developed language.

Russian literature will always be in debt to Lomonosov, Kantemir, Tredjakovskij and Sumarokov, who understood the tremendous task involved in the establishment of a literary language in Russia. It befell Karamzin to further the task, and his influence on the development of the Russian language cannot be overemphasized.

The linguistic hierarchy of Lomonosov's three styles was finally abandoned in favor of a single narrative style based on the spoken idiom of the educated, cultured speaker. The lexicon was cleansed of archaisms, and many new words, based on French, were introduced. The syntax was simplified along the lines of the more direct syntactical structure of
French. Despite the limitations and the strong French orientation, the new literary language became a sophisticated vehicle for literary expression in the late eighteenth and early nineteenth centuries.

In the hands of Karamzin, Russian sentimentalism reached its highest peak. His work represents a crucial moment of transition for Russian prose, in which foreign influences were assimilated to produce a vigorous body of national literature. Karamzin well understood that his country had a long way to go to catch up with the West. For a while, Russia would have to receive more advantages from foreign literary achievements than it could offer in return by way of its own accomplishments. But he was convinced that one day Russia would emerge with an original contribution to world literature. Although Karamzin wrote in response to Western influences, he remained so firmly rooted in his own culture that successive generations of Russia's writers have found it natural to respond positively to the values and forms discovered in Karamzin, and have thereby enriched the native tradition.

Karamzin's name marks an epoch in our literature; his influence on his contemporaries was so great and strong that the whole period of our literature from the 1790s to the 1820s may with justice be called the Karamzin period.154

This is how Belinskij evaluates Karamzin's place in the in the history of Russian literature.
Karamzin "created a Russian reading public, which did not previously exist," for he inspired it with the wish to read — and to read Russian works. His short stories were the most important and influential part of his literary work. But as a translator his contribution to Russian letters was no less significant. His version of *Julius Caesar*, with its appraisal of Shakespeare's genius, was a landmark in acquainting Russian readers with the work of the English playwright. Of his early original work, his long poem "Pozjizja" is significant for its distinctive literary discussions and suggestions concerning the nature of poetry.

From the beginning, the *Moskovskij Žurnal* revealed Karamzin's considerable abilities as a journalist. He produced a journal comparable, in presentation and content, with the European models he so admired; he introduced, as a basic feature, informed criticism of Russian and foreign works and plays; he published carefully-selected translations from Western originals, on a wide range of subjects; he mustered contributions from the leading poets of the day and, in his own *Letters of a Russian Traveller* and stories such as "Poor Liza" and "Natalia, the Boyar's Daughter," provided examples of accomplished Russian prose writing, which caught the imagination of the public and ensured the success of sentimentalism as a literary vogue in Russia. It is all the more unfortunate, therefore, that Karamzin's great contribution
to Russian literature should have been minimized by the Soviet authorities for such a long time.

Because of his aesthetic and political beliefs, he was neglected and even accused of being reactionary; and his name, if not completely omitted, was only briefly mentioned in articles, historical books, or textbooks published during the early years of the Soviet regime. He was one of the few major Russian writers omitted from a list of some fifty-seven whose works were declared the property of the state, in a decree of 1918 nationalizing the Russian classics. Only in 1936, and again in 1953, were some of his poems published as a part of the Poets' Library Series; some tales and Letters of a Russian Traveller formed part of a collection of eighteenth-century Russian prose in 1950. However, there was no attempt to publish all his works. In 1964 there appeared a two-volume selection of his prose and poetry, and in 1966 a complete collection of his verse, with an introduction by Ju. Lotman. Indeed, it was Lotman who took the first step in securing for Karamzin a place in Russian literary history. In his article "The Evolution of Karamzin's World View (1789-1803)," which appeared in 1957, Lotman shed yet more objective light on Karamzin's philosophical views and his connections with the Freemasons.

Among other Soviet scholars who led the way in devoting their studies to Karamzin, N. L. Mordovčenko and
Victor Vinogradov should be named. More and more articles and research works have begun to appear. It seems that even under the most difficult conditions Karamzin has been able to defend his place in the history of Russian literature and enlightenment. Thus, Belinskij's concept of a "Karamzin period" has proved to be justified.
FOOTNOTES


2Besides Yaroslav, Italian performances took place at court during Elizabeth's reign.


8The mock-epic and comic opera in the 1770s appeared as the most typical and influential genres of that time. Despite their different aims and methods, these two genres served the common cause of breaking out of the rigidity of neo-classicism. Among the best-known playwrights were: N. P. Nikolev for his Rozana i Ljubim (Rozana and Liubim; 1776), and A. A. Ablesimov for Mel'nik-koldun, obmanščik i svat (The Miller-Wizard, Cheat and Matchmaker; 1779). See P. N. Berkov, Russkaja komedija i komičeskaja opera XVIII veka (Moskva: Iskusstvo, 1950).


10P. N. Sakulin, Russkaja Literatura (Moskva: Izdatel'stvo gosudarstvennoj Akademii Xudožestvennyx Nauk (1929), vol. 11, p. 272.

11Pospelov, "U istokov . . .," p. 4.

12Ibid., p. 3.
Ibid., p. 7.


21. Ibid.


23. Ibid., p. 314.


25. Ibid., p. 134.

26. Ibid., p. 35.


28. Ibid., p. 12.

29. Ibid., p. 30.
30 Ibid., p. 31.

31 V. V. Sipovskij, Očerki iz istorii russkogo romana (St. Petersburg: Tipografiya literatury A. Raškova, 1909), Part I, p. 143.

32 Cross, Karamzin: A Study . . ., p. 42.

33 Ibid., p. 47.

34 Sipovskij, Očerki . . ., p. 151.


36 Ibid.

37 Cross, Karamzin: A Study . . ., p. 49.


40 Cross, Karamzin: A Study . . ., p. 51.

41 Ibid., p. 57.


43 Cross, Karamzin: A Study . . ., p. 64.

44 Ibid.,


46 Ibid., p. 62.

47 Ibid., p. 63.

48 Ibid., p. 55.

49 Ibid., p. 59.

50 Ibid., p. 57.

52 Ibid., p. 129.

53 Ibid.

54 Ibid., p. 130.


56 Nebel, Karamzin, A Russian Sentimentalist, p. 131.


58 Nebel, Karamzin, A Russian Sentimentalist, p. 131.

59 Karamzin, Izbrannye sočinenija, p. 95.

60 Cross, Karamzin: A Study . . ., p. 74.

61 Ibid.

62 Ibid.

63 Ibid.

64 Nebel, Karamzin, A Russian Sentimentalist, p. 74.

65 Ibid., p. 73.

66 Ibid.

67 Ibid., p. 74.

68 Ibid., p. 132.

69 Nebel (ed.), Selected Prose of Karamzin, p. 75.

70 Nebel, Karamzin, A Russian Sentimentalist, p. 136.

71 Ibid.

72 Ibid.

73 Ibid., p. 134.

74 Ibid., p. 135.
75 Nebel (ed.), *Selected Prose of Karamzin*, p. 54.
76 Ibid., p. 118.
77 Ibid., p. 119.
78 Ibid.
79 Ibid.
80 Ibid., p. 123.
81 Ibid., p. 124.
82 Ibid., p. 125.
83 Ibid., p. 126.
84 Ibid.
85 Ibid., p. 127.
86 Ibid.
87 Ibid.
88 Ibid., p. 128.
89 Ibid.
90 Ibid.
91 Ibid., p. 129.
92 Ibid., p. 131.
95 Ibid., p. 676.
96 Ibid., p. 678.
97 Ibid., p. 679.
99 Nebel (ed.), *Selected Prose of Karamzin*, p. 135.
100 Ibid.
101 Ibid., p. 136.
102 Ibid., p. 140.
103 Ibid., p. 142.
104 Ibid.
105 Ibid.
106 Ibid.
107 Ibid., p. 143.
108 Ibid., p. 146.
109 Ibid., p. 149.
110 Sipovskij, Očerki ..., p. 494.
111 Nebel, Karamzin, A Russian Sentimentalist, p. 142.
113 John Locke (1632-1704), English philosopher. In his Essay Concerning Human Understanding he argues that all our knowledge is the result of experience, our beliefs in good or evil arise largely out of the association of ideas.
114 Karamzin, Izbrannye sočinenija, p. 756.
115 Ibid., p. 765.
118 Karamzin, Izbrannye sočinenija, p. 746.
119 Ibid., p. 680.
120 Ibid.
121 Ibid.
122 Ibid., p. 693.
123 Ibid., p. 722.
124 Ibid., p. 727.
125 Nebel, Karamzin, A Russian Sentimentalist, p. 140.
126 Karamzin, Izbrannye sočinenija, p. 728.
128 Ibid.
129 Ibid., p. 58.
130 Ibid., p. 81.
131 Ibid., p. 88.
132 Ibid., p. 82.
133 Ibid.
134 Ibid.
135 Ibid., p. 155.
136 Ibid., p. 141.
137 Ibid.
138 Ibid., p. 115.
139 Ibid., p. 116.
140 Ibid., p. 136.
141 Ibid., p. 164.
142 Ibid., p. 166.
143 Ibid., p. 193.
144 Ibid.
145 Ibid., p. 254.
146 Ibid., p. 328.
147 Ibid., p. 263.
148 Ibid., p. 29.
149 Ibid., p. 141.
150 Ibid., p. 62.
151 Ibid., p. 29.
152 Ibid., p. 61.
153 Ibid., p. 63.


155 Nebel, Karamzin, A Russian Sentimentalist, p. 160.

156 In 1748, Sumarokov had already published his Gamlet (Hamlet), to which he had given the form of a conventional pseudo-classical tragedy.


158 Ibid.
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