

Fyodor Dostoevsky, Richard Wagner, and Garcí Rodríguez de Montalvo: The Ideas and Ideals of Courtly Love

TATYANA KOVALEVSKAYA, *Russian State University for the Humanities*
tkowalewska@yandex.ru

Received: July 21, 2017.

Accepted: October 12, 2017.

ABSTRACT

The article considers the problem of chivalric love in Dostoevsky compared to its Western origins and later manifestations. Richard Wagner's *Tannhäuser* and Garcí Rodríguez de Montalvo's *Amadis of Gaul* are used as examples of the chivalric tradition in those of its continuous manifestations that were relevant for Dostoevsky. A study of the three authors demonstrates both similarities and differences in their approaches to the topic of courtly love. While being a relevant topos for both Montalvo and Wagner, courtly love merits only a few passing references from Dostoevsky; however, these references indicate his profound understanding of the nature of this cultural phenomenon; Dostoevsky juxtaposes courtly love with both platonic love (sometimes assumed to equal courtly love as such) and carnal lust that some of his characters are in thrall to. It may be said that Dostoevsky unexpectedly comes to a true understanding of the courtly love that bears certain resemblance to his own cherished ideals. The notions of fidelity and power are also found to be central to all three authors, while the notion of sacrifice unites Dostoevsky and Wagner. However, Dostoevsky develops his very own representations of ideal love that include some elements that come from previous cultural traditions, yet are infused with unmistakably Dostoevsky's own ideas of humanity and proper relationships between humans.

Keywords: carnal love, spiritual love, power, fidelity, sacrifice.

The subject of courtly love as applied to Dostoevsky traditionally centers on *The Idiot* and Alexander Pushkin's "The Poor Knight" (a collection of article on the subject see in: *Pushkin i Dostoevsky*, 1998). The subject requires a search for sources and intertexts, since Russian tradition could not offer any phenomena similar to the ideals of the courtly love of the West. However, Western culture as such is not at all monolithic. The South (for instance, French troubadours and trouvères) and the North (German Minnesingers) of Europe created chivalric poetry based on similar, yet divergent ideologies and representations of love. This article will concentrate on two examples that follow these diverging representations of the same phenomenon: *Amadis of Gaul* by Garcí Rodríguez de Montalvo (a 1508 reworking of a previous text; a relatively late work compared to German and French chivalric romances, yet compiled during the heyday of Spanish chivalric tradition) and *Tannhäuser* (1845) by Richard Wagner, featuring historical German Minnesingers. Most likely, Dostoevsky only knew *Amadis of Gaul* as an object of parody for Cervantes and the source of Don Quixote's madness⁵¹. He knew and disliked Wagner; from Ems, he wrote to his wife that "music here

⁵¹ The first Russian translation of *Amadis of Gaul* appeared only in 2008 in a severely abridged form (approximately 1,300 pages of Montalvo's original were cut down to 257 pages [Montalvo, 2008; the author/compiler's name is given as Garcí Ordoñez de Montalvo]). Dostoevsky may have read a French translation or he may have known one of its many non-book incarnations. For instance, in 1833 in St. Petersburg, the French choreographer Alexis Blache staged a ballet "Amadis, or The Page and the Fairy" with Blache's own libretto and music by Hippolyte Sonnet (Blache, 1833). Curiously, Blache excised the motif of pre-marital love affair between Amadis and Oriana, but introduced the motif of rivalry for Oriana's hand between Amadis and his father Perion, who does not know Amadis is his son. However, we cannot state with absolute certainty that Dostoevsky was familiar with the romance beyond references in *Don Quixote*.

is good, but Beethoven and Mozart are rare, primarily Wagner [the most boring German canaille, despite all his fame] and all kinds of trash” [Dostoevsky, 1972-1991, vol. 30-1:100]; A. Gozenpud [1971:156-161] offers an explanation for Dostoevsky’s attitude to Wagner). In the notes for the *Writer’s Diary* jotted in Ems, *Tannhäuser’s* overture is mentioned (Dostoevsky, 1972-1991, vol. 24:239).

Both the romance and Wagner’s opera concentrate on the topics of love in its spiritual and carnal forms and on the subjects of fidelity and sacrifice. These subjects are of primary importance for Dostoevsky, too, and consideration of these three authors together could reveal unusual facets to Dostoevsky’s philosophy of love in its various incarnations.

Following the Romantic and Symbolist tradition, European culture formed its own *post-factum* idea of courtly love as an entirely platonic feeling that does not require reciprocation. This is the view expounded by Aglaia in *The Idiot*: “It was enough for a knight to choose this lady and believe in her ‘pure beauty’ and then to bend himself to her forever; this is the merit, that she might prove to be a thief afterward, but he still would have to believe and to break lances for her pure beauty. The poet seemed to have wanted to put in a single extraordinary image the entire tremendous notion of the medieval knightly *platonic* love of some *pure* and *elevated* knight” (Dostoevsky, 1972-1991, vol. 8:207; here and elsewhere, italics added). However, whatever his sources, Dostoevsky was well aware of the tension between the carnal and the platonic elements of knightly love, as his own description of chivalric quest demonstrates. It can be deduced from a seemingly innocuous statement that, incidentally, mentions, rather in passing, Amadis of Gaul:

... very often, the great knights of the past, starting with Amadis of Gaul, whose stories were preserved in those truest of books called chivalric romances (in order to acquire those, Don Quixote did not hesitate to sell several best acres of his little estate), - very often, those knights, while on their glorious quests, greatly useful for the entire world, would suddenly and unexpectedly encounter whole armies numbering even a hundred thousand warriors, sent against them by evil forces, evil sorcerers, who envied the knights and made every effort to prevent them from achieving their great purpose and *becoming joined with their fair ladies* (Dostoevsky, 1972-1991, vol. 26:24).

The idea of “becoming joined with their fair ladies” stands in a sharp contrast with the standard idea of courtly love as an entirely platonic feeling that does not strive for any kind of carnal manifestation. The latter interpretation is also the one buttressed by Cervantes’s *Don Quixote*. Don Quixote chooses his lady because tradition dictates it, but his lady is nothing more than a convention, a fiction that is never intended to take on flesh and blood, and even though Dulcinea certainly exists, Don Quixote is not interested in her as a woman. Such a representation of love, however, is not true regarding *Amadis of Gaul*.

The subject of *Don Quixote* and Dostoevsky has recently been thoroughly studied in the seminal work by Karen Stepanyan, who viewed the *hidalgo ingenioso*, contrary to Russia’s positive interpretative tradition established since Turgenev’s “Hamlet and Don Quixote,” as yet another manifestation of humankind’s desire to assume godlike function in his relation to the world and to mold the world to an individual human idea of what the world should be like, with equally disastrous results for the individual himself and for those who happen to be the object of his efforts (Stepanyan 2013:127-172). Don Quixote’s quest is full of hubris, which is

getting lost under the comical misfortunes he encounters at his every step; his failures disguise the degree of his ambition to re-form the entire world according to his idea of it. *Amadis of Gaul* does not merit a similar book-length research in conjunction with Dostoevsky, but it is important as a precursor to Cervantes, as its total opposite, and as a curious example of the kind of chivalric love that is radically different from its later representations. Don Quixote is not particularly interested in Dulcinea as a real human being, because his entire quest is beyond pure human aspirations. In his outward humility and humbleness, Don Quixote is far more daring since he intends to govern the entire world through subjugating it to his idea of it. The conjunction of these two romances leads to the emergence of the question of the relation between love in its various manifestations and power. Thus far, this issue remains implicit, but with time, this relation will become explicit and move to the foreground of the human condition.

Today's scholars are taking a more balanced view of the ideas of courtly love. Several lengthy quotes will, nonetheless, be useful for our purposes.

...[S]erving one's lady was conceived in the same terms as serving one's liege lord. Fidelity is a crucial quality here, and betrayal is viewed as part of the realm of "false love." ... Troubadours and trouvères use the same term ... to denote both the "reward" a man in love hopes to gain from his lady and a reward from a liege lord. The reward could assume the form of a tender glance, a piece of braid, or a sleeve, but it could also be permission "to kiss and hold her," "to lie with her and hold her naked form."

Scholars and researchers have long been preoccupied with the problem of manifestation of a sexual feeling proper in the concept of courtly love or of the lack thereof. Troubadours' classical *canso* sings about "pure," elevated love that bestirs the man in love toward internal self-improvement: this is the only way to have his love requited by the lady. Yet reciprocated love is not excluded from the world of courtly values, it is just that the emphasis is not on love as such, but on the path toward it. Many attempts have been made to interpret courtly love as an erotic phenomenon where the constrained desire comes to the forefront: the lady's signs of attention (braids, ribbons, sleeves, etc.) gave rise to discussion of sexual fetishism. However, such interpretations of courtly love are as one-sided as the symbolic, elevated view expounded by the Romantics and the Symbolists. Courtly love is different from the Eros of the classical antiquity and the Oriental love as passion precisely because an individual, human, physiological feeling (pallor, trembling, fainting spells) is combined with the task of moral self-improvement as a socially significant category. The attempt to harmonize the world by relating one's personal feeling to the feelings of other "subjects of true love" is the solution to the comprehensive medieval antinomy of the individual and the society.

The role of the lady in the system of the courtly love is not as passive as it may appear superficially. She must be able to value "true love" and should she subject the man in love to too long trials, she risks finding herself among the followers of the "false love." (Smolitskaya, 2003:254)

The lady is perfection itself. "When a poet beholds such perfection, it seems to him he is in paradise already (Pons de Chapeuil). Yet this is a rather specific paradise, a courtly one that is far removed from the ghostly dwelling of incorporeal spirits that medieval anchorites longed for. Courtly paradise had courtly theology to match, and this theology appeared suspect to severe zealots of the church. The Lord Himself creates La Belle Dame, and He creates her from His own beauty (Guillaume de Cabestaing)" (Purishev, 1974:9). The German *Minnesang*, however, "has several unique features. The sensual element plays a lesser role here than it does in the Romance poetry. German poets are more inclined toward reflection, toward moralizing, toward transposing everyday problems in the realm of mental

speculations. Their hedonism is generally more restrained.” (Purishev, 1974:19)

Courtly love, therefore, implied constant self-improvement and self-perfecting, fidelity and obedience to the lady (that is, willingness to *relinquish* power), and, in the Southern tradition, eventual reciprocation of love by the lady. Importantly, it also included the notion of harmonizing the world through attention to others and their condition. Unlike Don Quixote and Dulcinea, Amadis of Gaul and his love Oriana are in compliance with all these ideas of perfect love. Amadis obeys Oriana in everything, even when it means abandoning his career as a knight errant. He lays no claim to any power beyond that which has been granted him by God, and the book is full of references to the Lord. (In *Don Quixote*, they are far, far fewer; Stepanyan [2013:170-171] remarks that for Don Quixote, adoration of his lady is a custom to be followed, and as such, it takes precedence even over praying to God.) The good characters in *Amadis* take every step only in accordance with God’s will, and an outcome of every situation is put in direct dependence on His providence. The Lord’s will may be quite mysterious, too, and may depart from the conventional wisdom of the world.

The ladies happily requite their knights’ passion even to the point of entering a pre-marital sexual liaison with them. Amadis himself was born out of such a union between King Perion and Princess Elisena. Unexpectedly, this is proclaimed to be God’s will: when Elisena finds herself pregnant, “...that all-powerful Lord through whose permission all of this came to pass, for his Holy service infused such courage and discretion in Darioleta [Elisena’s companion – T.K.] that she sufficed with His help to solve everything” (Montalvo, 1974:33). Amadis himself enters a pre-marital relationship with Oriana; she gives birth to their illegitimate son Esplandian. Again, this affair is claimed to have transpired with the permission of the Lord. Such abundance of illegitimate children must have appeared problematic for some of the many editors and compilers of the romance; apparently, one of the previous versions had Esplandian killing his father Amadis in revenge for his mother’s shame. Montalvo, however, strenuously objects to this idea and insists that the father-son relationship was entirely harmonious. In Montalvo’s perception, clearly, what is of crucial importance is not carnal purity as such, but remaining faithful to your beloved.

In *Amadis of Gaul*, both power and love are presented as continuous tests. Oriana abuses her power over Amadis, of which she subsequently repents and submits to his love; he obeys the will of God and the will of Oriana, which he sees as either extension or manifestation of the will of God, and passes the test with flying colors. As long as they are faithful to each other, the extra-marital nature of their carnal relation does not really matter in the eyes of the Lord; it matters only in the eyes of the people. Power in love takes the form of mutual submission of the lovers; they both exert power and submit to it. It may also be tentatively linked with the theme of sacrifice: Amadis sacrifices his path as a knight-errant, in obedience to Oriana’s wishes, no matter how unreasonable they are, and Oriana sacrifices her purity to Amadis. The romance strives to strike a balance between all the elements: love spiritual and carnal, power, and fidelity. Indeed, love here is the principal path toward self-improvement and perfection of human spirit and of bringing into compliance with God’s will. Arguably, chivalric romances with their view of love, however theologically suspect, laid the foundations for the subsequent treatment of mutual love between a man and a woman as a path toward self-improvement and perfection in compliance with God’s will.

In *Tannhäuser*, Wagner makes the conflict between the platonic and the carnal the

pivot of the entire opera, which revolves around a Minnesang tournament such as were, indeed, held in medieval Germany. Taking historical persons as his characters (the titular Tannhäuser, Wolfram von Eschenbach, Walther von der Vogelweide, and Reinmar von Zweter), Wagner also adds his typical mythical twist. Tannhäuser arrives in Wartburg, having spent some time in the grotto of Venus from which he, significantly, is able to depart only after he declares that “my salvation lies in Mary!” (Act I, Scene II). In Wartburg, Tannhäuser enters a Minnesingers’ contest where he, in contrast to all other Minnesingers, praises the carnal love of Venus. When the Landgrave and other Minnesingers realize Tannhäuser visited Venus’s grotto, they want to put him to death. Tannhäuser is saved by the intervention of the Landgrave’s niece Elizabeth. Tannhäuser departs on a penitential pilgrimage to Rome. In Rome, the Pope refuses to absolve Tannhäuser’s sins claiming that Tannhäuser is no more able to receive absolution than the Pope’s staff is able to bear green leaves again. Tannhäuser returns to Thuringia, wishing to return to Venus. However, he sees the body of Elizabeth who had been praying for him while he was on pilgrimage, asks her to pray for him, and dies. Pilgrims appear with a staff covered in green leaves and proclaim a miracle.

Besides sharply contrasting the carnal and the spiritual, presumably in the spirit of the German Minnesang, Wagner focuses on his traditional subjects of fidelity and sacrifice. These themes run through his works from *The Flying Dutchman*. In *The Flying Dutchman*, only a woman who remains true to him even unto death may save the Dutchman from his curse; the Dutchman believes that Senta is just such a woman, of which he informs her; upon discovering that Senta had a fiancé before, he rejects her saying that he thus saves her from death. To prove her fidelity, she throws herself into the sea and thus breaks the Dutchman’s curse. Wagner’s libretto ends with the stage direction, “She throws herself into the sea; at the same time, the Flying Dutchman’s ship is sinking into the depths. In a distance, in a blinding effulgence, Senta and the Dutchman rise from the water into the sky. He holds her in his arms” (Wagner, 2014:133). Similar to *Amadis of Gaul*, *The Flying Dutchman* also demonstrates a line of thinking that is even more dubious theologically, since fidelity takes precedence over everything else, including the injunction against suicide.

In *Tannhäuser*, Elizabeth’s fidelity and sacrifice are never even declared. There is no compact or even an articulated “understanding” between Tannhäuser and Elizabeth. If Senta’s sacrifice is in a way requested, Elizabeth’s willing sacrifice is performed on her own initiative. There are no declarations of love between her and Tannhäuser, and we can only guess as to the nature of their relationship. In *Tannhäuser*, the reflective, speculative, transcendental nature of love in the German Minnesang is clearly seen and reinforced, and the notion of sacrifice closely tied to love comes to the foreground.

The relation between love and power comes to the foreground in *The Ring of the Nibelung*. Only the one who has rejected love can take the gold of the Rhine and forge the ring that will make him the master of the world. Now power and love negate each other and come only at the expense of each other. It should be noted that rejection of love does not cover carnal desire. Alberich, who rejects love and seizes the gold, can never truly love and be loved, but he can purchase sexual favors, which he does, siring his son Hagen on Queen Grimhilde. Spiritual and carnal love can be combined, as in the case of Brünnhilde and Siegfried, or they can exist without each other, but universal power and true love are mutually exclusive. In the works we have considered, the balance between various types of love, fidelity, power and

sacrifice was achieved in *Amadis of Gaul*, problematized in *The Flying Dutchman*, silently omitted or bypassed in *Tannhäuser*, and ultimately rejected in *The Ring*. In Wagner's works, power eventually pushes out essential humanity represented by love in all its manifestations except for the carnal one. Only sacrifice (Brünnhilde's self-immolation) holds the place of the highest virtue capable of destroying the old world and inaugurating a new one. In *Parsifal*, Wagner appears to return to *Tannhäuser*-like view of love in the Christian world, with carnal love presented as a path leading away from the Grail and from salvation.

For Dostoevsky, the intertwining themes of power, fidelity, love, and sacrifice may be said to form the crux of relations between people that reflect people's relations with God. Much in the spirit of the Southern chivalric romances, Dostoevsky is very far from bluntly condemning carnal love as such. In his works, he creates several unions that require a very complex and subtle treatment, even if they do not have the blessing of the Church. Such is the strange union in *The Adolescent* between Versilov and Arkady's mother who bears the name Sophia, Wisdom, associated with the divine Providence. Sophia's fidelity to Versilov bears a strong elective affinity to both chivalric romances and Wagner's insistence on it. The same quality may be attributed to Dasha Shatova (different etymologies are offered for that name from Dorothea [Vasmer, 1996, vol. 1:485] meaning gift of God to the feminine version of Darius meaning "he who holds firm the good" [Online Etymological Dictionary]) Shatova, who is willing to follow Stavrogin anywhere. In *The Gambler*, Polina (her name literally means "small," but is also associated with Paul, Apostle to the Gentiles) becomes Alexey's lover with the strange words "if I come, I come entirely" (*ia vsia prikhozhu*) (Dostoevsky, 1972-1991, vol. 5:289), implying that she gives herself to Alexey body and soul. Dostoevsky seems to be attuned to the idea of love and fidelity superseding formal marriage. He does not promote such relationships, but he does not condemn them outright either. What he does insist on is that, as in chivalric romances, carnal love should not be separated from spiritual love that is the true stimulus toward self-improvement, a true guiding light on the path to God. Particularly interested in this relation is the image of Sonya Marmeladova, who follows Raskolnikov to Siberia essentially sacrificing her life to him without asking or probably even hoping for a requited love. Her image is the closest to Elizabeth in *Tannhäuser* in its quiet and undramatic sacrificiality. And like the sacrifice of Elizabeth, her actions proves the most effective.

At the same time, the theme of carnal love alone is closely related to the theme of power. The historical person who brings the two topics together is Marquis de Sade. Dostoevsky used his name twice in almost identical sentences: someone is so sensual they "could teach Marquis de Sade a lesson" (Dostoevsky, 1972-1991, vol. 10:201; vol. 3:364). The Marquis is the symbol of carnality devoid of any spiritual dimension whatsoever. In *The Notes from the House of the Dead*, his name is used to signify the ultimate power over another human being:

I don't know about now, but before, we used to have gentlemen whom a chance to flog their victim made feel something reminiscent of Marquis de Sade and Brinvilliers. ... Whoever felt that power, that boundless dominion over the body, blood, and spirit of a human being just like himself, a brother in Christ's law, created in the same manner; whoever felt that power and the chance to inflict the highest of humiliations on another being that bears the image of God, that person becomes powerless to curb his own sensations. (Dostoevsky, 1972-1991, vol. 4:154)

Brinvilliers was an infamous poisoner executed for the murders of her father, siblings, and husband during the reign of Louis XIV. Dostoevsky's knowledge of her crimes might have come, among other sources, from E.T.A. Hoffmann's "Mademoiselle de Scudéry," where Hoffmann notes that Marquise de Brinvilliers was among those murderers who killed "without any purpose, just for amusement, like a chemist experimenting for the joy of it" (Hoffmann, 1967: 649). In addition to the murders of her family members committed for gain or out of revenge, Brinvilliers was also suspected of killing the poor whom she brought food in charity. She committed the crimes together with her lover Godin de Sainte Croix. "Brinvilliers was a depraved woman; Sainte Croix turned her into a monster" (Hoffmann, 1967:649). Brinvilliers' name further emphasizes the link between sensuality and the thirst for power. Carnal love deprived of any spiritual element allows for one kind of relations only, the one based on power where one party unilaterally submits and the other just as unilaterally dominates.

This is the type of relationship Robert Jackson focuses on as he analyzes the story of the Underground man and Lisa the prostitute. Jackson concludes that, while potentially salvific, this relationship is doomed because the Underground man is incapable of conceiving a relationship of equality; for him, a person can only be a master or a slave (Jackson, 1981:180, 183). He understands carnal, but not spiritual love, and he understands power as dominance, but not as mutual acknowledgement of each other's equality or even as mutual submission.

Probably unwittingly, but with great insight, Dostoevsky continues and changes the complex traditions that were grounded in the medieval chivalric romances with their unorthodox theology which was subsequently referred to in Wagner's operas. The topos of courtly love with its complex dynamics of relations between the carnal and spiritual components, with its ideals of fidelity and mutual submission of lovers to each other was undoubtedly congenial to the Russian writer. Wagner and Dostoevsky were brought together by the common (and relatively rare for the mainstream 19th century art) attention to the problem of power and its relation to spiritual love in various forms of human relations, including those between a man and a woman; the topos of sacrifice also unites the Russian writer and the German composer.

In the spirit of *Amadis of Gaul*, Dostoevsky continues to treat carnal love as something that is not unquestionably sinful and evil if it is consistently coupled with the ideals of fidelity and mutual responsibility in love. Following the chivalric attitude to love, Dostoevsky views it not simply as a force for self-improvement, but as a redeeming force. Similarly to Wagner's interpretation of the chivalric love in *Tannhäuser*, Dostoevsky also believes that true love is the one that is willing to offer itself in sacrifice without any expectation of reciprocation. The implied connection between power and carnal desire and, therefore, between power and lack of truly spiritual love is also something that testifies to powerful elective affinities between the Russian writer and the German composer he so much disliked⁵². Dostoevsky infused

⁵² Dostoevsky would not be the only author to revile Wagner and to avail himself of his ideas. In the 20th century, J.R.R. Tolkien would do the same; he vehemently denied any influence Wagner had on him, yet the image of a ring that gives power over the world and enslaves its owner is Wagner's invention, the Norse sources offered no such idea; moreover, even the very title *Lord of the Rings* may be seen as borrowed from Wagner (Korolyov, 2001:763), whose Alberich says, as he curses the ring he forged, "Let the lord of the ring be the slave of the ring" (Wagner, 2016:62).

his view of love with a deeply Christian understanding of seeing the image of Christ and, therefore, acknowledging the full humanity of the loved one in the feeling and even act of love. Dostoevsky famously ascribed to Pushkin the universal perceptiveness and ability to absorb and re-convey ideas from all cultures and eras. Dostoevsky's own works exhibit this trait to a great degree as he combines motifs gleaned from various traditions and transforms them in such a way as to fit his own anthropological philosophical perspective. He created a deeply humanistic synthesis that was only hinted at in the works that served as his source material. For Dostoevsky, true love is only a relationship between two equals, and when that recognition of mutual humanity and equality is absent, this love fails as love and as a path to salvation. In his works, chivalric love incarnates as mutual service in the name of brotherhood and sisterhood in Christ; Wagner-like unrequested and even possibly unrequited sacrifice serves as the highest manifestation of love; the question of power disappears, for “whosoever will be great among you, shall be your minister” (Mark 10:43). In the earthly world Dostoevsky's characters inhabit, both carnal and spiritual love should harmoniously complement each other to form a true union of lovers.

REFERENCES

- Blache, A.-S. (1833). *Amadis, ili Pash i volshebnitsa*. Ballet in three acts with a magnificent performance. Composition of M. Alexis Blache, choreographer of St. Petersburg theaters. Music composed by M. Hippolyte Sonnet. St. Petersburg: Pluchard Press.
- Dostoevsky, F.M. (1972-1991). *Polnoe sobranie sochinenii*. 30 vols. Leningrad: Nauka.
- Gozenpud, A. (1971). *Dostoevsky i muzyka*. Leningrad: Muzyka.
- Hoffmann, E.T.A. (1967). *Zhiteyskiye vozzreniya kota Murra vkupe s fragmentami biografii kapel'meistera Iogannesa Kreislera, sluchaino utselevshimi v makulaturnykh listakh. Povesti i rasskazy*. Moscow: Khudozhestvennaya literatura.
- Jackson, R.L. (1981). *The Art of Dostoevsky. Deliriums and Nocturnes*. Princeton: Princeton University Press.
- Korolyov, K. (2001). O kuznetsakh i kol'stakh. In Wagner R.W. (2001). *Kol'tso nibelunga. Izbrannye raboty*. St. Petersburg: Eksmo Press-TERRA FANTASTICA. P. 740-763
- Montalvo, Garcí Rodríguez de. (1974). *Amadis of Gaul*. Parts I & II. Translated by Edwin B. Place and Herbert C. Behm. The University Press of Kentucky.
- Montalvo, Garcí Ordoñez de. (2008). *Ochen' khrabry i nepobedimy rytsar' Amadis Gal'sky*. St. Petersburg.
- Online Etymological Dictionary*. Retrieved from <http://etymonline.com/index.php>
- Purishchev, B. (1974). Liricheskaya poeziya Srednikh vekov. In *Poeziya trubadurov. Poeziya minnezingerov. Poeziya vagantov*. Moscow: Khudozhestvennaya literatura. P. 5-28.
- Pushkin i Dostoevsky*. (1998). Materialy dlya obsuzhdeniya. Mezhdunarodnaya nauchnaya konferentsiya 21-24 maya 1998 g. Novgorod Veliky – Staraya Russa.
- Smolitskaya, O.V. (2003). Kurtuaznaya lyubov'. In *Slovar' srednevekovoy kul'tury*. Moscow. P. 253-255.
- Stepanyan, K.A. (2013). *Dostoevsky i Servantes. Dialog v bol'shom vremeni*. Moscow: Iazyki slavyanskoy kul'tury.

- Vasmer, M. (1996). *Etimologicheskii slovar' russkogo iazyka*. 4 vols. St. Petersburg: Azbuka; TERRA.
- Wagner, R.W. (2014). *Rientsi. Letuchii gollandets. Tangeizer*. Moscow: Agraf.
- Wagner, R.W. (2016). *Kol'tso nibelunga*. St. Petersburg.