**UNIVERSITY OF CAMBRIDGE**

**DEPARTMENT OF SLAVONIC STUDIES**

**2019/20**

**HANDBOOK FOR PAPER SL1: INTRODUCTION TO RUSSIAN CULTURE**



Moscow's Red Square with the Church of St Basil in the background, 1947. Photographer: Robert Capa.

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**using this handbook**

## The handbook is divided into eight sections:

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**SECTION 1: INTRODUCTION**

**course aims**

This paper offers an interdisciplinary overview of key issues in Early Slavic, Russian and Soviet history, literature and visual arts from earliest times to the present. It introduces students to the analysis of a wide range of cultural artefacts: not only literary and historical texts, but also paintings, posters, photographs, films, monuments, architecture, ritual attire and everyday dress. *Ab initio* students, who enrol in SLA3, and post-A level students, who enrol in SL1, follow a slightly different reading list and take slightly different exams while attending the same series of lectures. The primary sources, topics and methodologies explored in this paper provide both groups of students with a solid foundation for more specialized study in Part IB and Part II.

The paper examines one set text, Mikhail Lermontov's *Geroi nashego vremeni* [*A Hero of Our Time*], and five topics. The topics explore historical, literary and visual materials created between the 11th century and 1961. They are presented in rough chronological order but are organized thematically. Topics for 2019-2020 are:

1. Before Nations
2. Empire and Monuments: The Eighteenth Century and its Legacies
3. The Countryside: Mythologizing the National Space
4. The City: Modernity and Tradition
5. Revolution: Ideology and Discourse

**before the course starts**

The course will gallop through centuries of Early Slavic, Russian and Soviet history at breakneck speed. In order to keep up, you must read **at the very least** the following before the start of Michaelmas:

# 1. An overview of Russian history from the 9th to at least the 19th centuries (and preferably into the 20th century).

# Two good, basic (short) introductions are:

# Geoffrey Hosking, *Russian History: A Very Short Introduction* (Oxford, 2012)

# Stephen Lovell, *The Soviet Union: A Very Short Introduction* (Oxford, 2008)*.*

# 2. Some background on Russian literature:

* Caryl Emerson, *The Cambridge Introduction to Russian Literature* (Cambridge, 2008): this book may be overwhelming as a whole before you have begun the course, but you would do well to look at Chapters 3 and 4 before you arrive, as these will provide useful background for the material we will be covering in the first term.

**3. ALL of Mikhail Lermontov, *Geroi nashego vremeni*  [*A Hero of Our Time*]** IN RUSSIAN. Please use the Bristol Classical Press edition, or a similar edition that is accented, glossed and annotated.

**4. As many as possible** of the following (in Russian):

* Alexander Pushkin, ‘Медный всадник’[*The Bronze Horseman*, Bristol Classical Press edition recommended]
* Ivan Turgenev, ‘Свидание’ [The Encounter] and ‘Касьян с красивой мечи’ [Kas’ian from the Beautiful Lands] from *Записки охотника* [*A Huntsman's Sketches*]
* Nikolai Gogol, ‘Шинель’[*The Overcoat*, Bristol Classical Press edition recommended]
* Anna Akhmatova, ‘Реквием’ [‘Requiem’]

*All of the above may be found in their entirety on line. A quick Google in Cyrillic will lead you to the relevant links.*

**5. You could also read:**

* Simon Franklin and Emma Widdis, eds., *National Identity in Russian Culture* (Cambridge, 2004): Introduction, and selected chapters (chosen according to your interest, but with particular focus on those by Hubertus Jahn, Simon Franklin).
* Serhii Plokhy, *The Origins of the Slavic Nations: Premodern Identities in Russia, Ukraine and Belarus* (2006): this book is dense but it is an excellent history of East Slavic lands and an important reminder that the land mass that we may think of as ‘Russia’, the ‘Russian Empire’, and the ‘Soviet Union’ is complex and contested.

## Briefing meeting: There will be a mandatory meeting for all students taking the course on the Wednesday before classes begin in Michaelmas term. Details of time and place will be available from your Director of Studies or the Department of Slavonic Studies.

**course structure**

## The course consists of the following interrelated modes of learning:

## Lectures

* Key-skills seminars
* Museum visit

## Supervisions

## Writing assignments

## Analytic reading (or, in the case of visual sources, analytic viewing)

**Lectures**: There are 16 lectures (8 lectures in Michaelmas and 8 lectures in Lent), 5 key-skills seminar sessions and 1 field trip. Students should attend all lectures, as they provide the essential historical, cultural, and conceptual contexts for the work to be discussed in supervisions and examinations. At the same time, it is important to understand that the lectures alone won’t enable you to cover the course, nor will they by themselves prepare you for the exam. They supplement and frame the textual and visual analysis you will do this year, but they do not substitute for it.

**Supervisions**: Students in SL1 have 4 supervisions in Michaelmas, 4 supervisions in Lent and 3 revision supervisions in Easter.

**Writing assignments:** Students in SL1 will follow the schedule of written assignments posted at the start of each term on Moodle. Generally speaking, essays are assigned fortnightly. Essay work should be submitted in advance of all supervisions where it is required, as per the instruction of your supervisor. Writing assignments in Easter will be set by agreement between individual supervisors and their supervisees.

**Reading & viewing**: The **primary sources** are the most important element of this paper. You must start reading the longer set texts and background works as soon as possible, ideally over the summer. Reading assignments are listed by lecture, but they are not distributed evenly over the year. Reading at the beginning of Michaelmas term is kept relatively light in order to give you time to read the Russian-language texts of Pushkin's ‘Медный всадник’ and Lermontov's *Герой нашего времени*. You must understand from the outset that you will need to commit to reading extensively and consistently, both during term and over vacations.

**Supplementary reading** is also essential. Key secondary sources are listed for each set of texts and lecture topics in Section 7. A list of general references appears in Section 8. You are not expected to read all the secondary texts, but you are strongly encouraged to use these lists as a guide to reading that will deepen and expand your knowledge of the topics.

**SECTION 2: EXAM**

**DESCRIPTION**

The exam paper is divided into three sections. Each section is weighted equally.

**Section A:** You will write 1 commentary on an extract from *Geroi nashego vremeni*.

**Section B:** You will answer 3 of 5 questions, one for each of the 5 set topics. All topics (1-5) will be represented by a short extract (1-10 lines) and an image that complements the visual sources studied in the paper. In Topics 2-5, the images on the exam will be similar, but not identical to those you will have encountered in lectures and supervisions. In Topic 1, the image *will* be drawn from the ‘set’ images for the topic. Candidates choose an image or an extract from 3 of the 5 questions and write a short response that identifies the extract or image and provides a brief, analytical discussion of its form, substance (i.e. ‘content’), and its broader historical significance.

In Section B, candidates must write **at least 1** response that comments on an image and **at least 1** that comments on a verbal text. Each of the 3 short answers is weighted equally within this section.

**Section C:** You will answer 1 essay question selected from a list of 10 questions. Each of the 5 topics will be represented by 2 questions. It may be possible to use material from more than one topic to answer a question, but don't forget:

* *Candidates in SL1 must ensure that at least 1 of the answers in Section B or C treats* ***pre-1800 material****.*
* *Candidates may* ***not*** *use substantially the same material for more than 1 answer.*

**Please note:**

* The format of the exams for SL1 and SLA3 is identical with 1 exception: passages set in Sections A and B of the SLA3 exam are drawn ONLY from texts that appear on the list of primary sources for SLA3. Passages set in Sections A and B of the SL1 exam cover the wider range of reading that SL1 students are expected to complete.
* All passages set for analysis in Sections A and B of the SL1 exam are given in Russian only, except for extracts from texts set for Topic 1 and the text ‘On the Conception of St Petersburg’ set for Topic 2, which appears in English only.

**preparing for the exam**

Your writing assignments for supervisions will give you practice in answering the kinds of questions that will appear on the exam.

In order to write a Section A commentary that meets departmental standards, please consult the Checklist on Writing Commentaries (distributed in class and posted on the Moodle site). Please note that each MML department has its own views on writing commentaries; do not assume that the kinds of commentaries you may have been taught to write in school or in courses in other languages are identical to the commentaries that you will be expected to write for this paper.

You should also look at previous exam papers to get a sense of the kind of questions you will answer. Use the questions from previous exams as practice when you are revising for the examination next Easter. Examiners’ reports from previous exams will also give you a sense of their expectations for answers in this exam. You will find copies of prior examination papers and examiners’ reports in the ‘Revision Resources’ section on the course Moodle site.

Remember that the exam for SLA3 (*ab initio*) and the exam for SL1 (post-A-level) are slightly different. Make sure you prepare for the correct exam!

The format of Section B differs from the standard essay question in that it asks you to write three short-answer essays in one hour. It might be helpful to think of these as miniature commentaries. As you work your way through the course material, you are encouraged to write short analyses of the visual material discussed in lecture and supervision, both as a form of note-taking, but also as practice for the exam. You are also advised to make detailed analysis of assigned texts a key component of your longer supervision essays. This will strengthen the argument of your essays and give you valuable practice for the exam.

**SECTION 3: LECTURES**

In Michaelmas and Lent, lectures are held **once** weekly on Mondays at 4pm, with additional, key-skills seminars and field trip to the Fitzwilliam Museum on Wednesdays at 2pm, as indicated by an asterisk below. No formal lectures are offered in Easter. Venues are listed in the online Lecture List: <https://timetables.caret.cam.ac.uk/live/>

**Topic 1: Before Nations**

|  |  |  |
| --- | --- | --- |
| M1m | The Origins and Formation of Rus | *(Pevny)* |
| M2m | The Idea of Rus: Myths Ancient and Modern | *(Pevny)* |
| M3m | Muscovy and the Emergence of Russia | *(Pevny)* |
| M4m | The Look of Rus and Muscovy | *(Pevny)* |

**Topic 2: Empire and Monuments: The 18th Century and its Legacies**

|  |  |  |
| --- | --- | --- |
| M5m | Language and the Reforms of Peter the Great | *(Zanon)* |
| M6m | Lomonosov, Trediakovskii, Sumarokov and Catherine ’s rule | *(Zanon)* |
| \*M6w | Versification 1 (working with syllabotonic meters, rhyme) | *(Green)* |
| M7m  \*M7w | Monuments in Verse: How to Read the ‘Bronze Horseman’  How to Write a Commentary (‘Bronze Horseman’, Lermontov, etc.) | *(Green)*  *(Green)* |

**Set Text: Lermontov's *Hero of Our Time***

|  |  |  |
| --- | --- | --- |
| M8m | Imperial Ambition & Anxieties in the Caucasus | *(Green)* |
| L1m | 19th-Century Subjectivities and Narrative Voices | *(Green)* |

**Topic 3: The Countryside: Mythologizing the National Space**

|  |  |  |
| --- | --- | --- |
| L2m | Mythologizing the Russian Countryside: Iconographies | (*Pevny)* |
| \*L2w | How to Read Art and Architecture and Write about Visual Sources | *(Pevny)* |
| L3m  \*L3w | Mythologizing the Russian Countryside: Texts  Versification 2 (working with tonic meters, how to read a poem) | *(Green)*  *(Green)* |

**Topic 4: The City: Modernity and Tradition**

|  |  |  |  |
| --- | --- | --- | --- |
| L4m | Modernity and Tradition in the City: Unstitching Gogol's 'Overcoat' | | *(Green)* |
| L5m | The City and Avant-Garde Culture | *(Goff)* | |
| L6m  \*L6w | Revolutionary Visual Culture  Art as a Primary Source: Field Trip to Fitzwilliam Museum | *(Goff)*  *(Pevny/*  *Goff/Green)* | |

**Topic 5: Revolution: Ideology and Discourse**

|  |  |  |
| --- | --- | --- |
| L7m  L8m  \*L8w | Stalinist Culture: Dominant Voices and Visions  Stalinist Culture: Alternative Voices and Visions  How to Prepare for the Exam | *(Goff)*  *(Goff)*  *(Pevny/Zanon/Green/Goff)* |

*M = Michaelmas, L = Lent, m = Monday, w = Wednesday; thus L4w= Lent, Week 4, Wednesday.* **SECTION 4: SUPERVISIONS**

You are expected to submit written work for each supervision with a written assignment by the deadline that your supervisor sets. Supervisors may elect not to mark essays submitted after the deadline.

Writing assignments for this paper may take different forms – commentary, extended essay, short analysis – and address a wide range of materials. Except when working on Lermontov, you should try, whenever possible, to write about **both** visual and literary or historical texts in your essays.

*You are urged to consult the collection of online resources for academic writing posted on Moodle.*

Supervision topics for SL1 are set as follows.

* Essay titles, supervision tasks and extracts or images set for discussion in supervision are posted on Moodle.

**michaelmas**

|  |  |
| --- | --- |
| Weeks 1/2 | Topic 1: Before Nations (essay) |
| Weeks 3/4 | Topic 1: Before Nations (essay) |
| Weeks 5/6 | Topic 2: Empire & Monuments. (essay) |
| Weeks 7/8 | Set Text: Lermontov’s *Hero of Our Time* (commentary) |

**LENT**

|  |  |
| --- | --- |
| Weeks 1/2 | Set Text: Lermontov’s *Hero of Our Time* (commentary) |
| Week 3/4 | Topic 3: Countryside (essay) |
| Week 5/6 | Topic 4: City (essay) |
| Week 7/8 | Topic 5: Revolution (essay) |

**easter**

|  |  |
| --- | --- |
| Weeks 1-4 | 3 Revision supervisions |

\* Writing assignments for the three revision supervisions in Easter (a combination of commentaries, short answers and essays) will be set by agreement between individual supervisors and their supervisees.

**SECTION 5: Nuts & Bolts: locating readings, films and images**

**In stores:** Heffers Books (Trinity Street) has copies of the longer compulsory and several secondary texts for this course. Texts may also be ordered online from the usual suspects (abebooks.co.uk, amazon.co.uk) and in any Russian bookstore. You are urged to purchase Bristol Classical Press editions of the Russian texts when available as they are accented, annotated, and glossed.

**In libraries:** All of the compulsory texts and DVDs of compulsory films, as well as most of the recommended secondary reading are in the MML library. Your college library should also have copies of all the primary texts, and many of the recommended texts. Some colleges have also purchased copies of the compulsory films. If you cannot find copies of materials you need, please ask your librarian to purchase them: college librarians are very responsive to student requests! You should also take full advantage of the university's other great libraries: you will find recommended texts in the History, English, Divinity, and Art & Architecture Libraries, as well as in the University Library. Remember that any title may show up multiple times in Newton (the online catalogue) and that Russian names are not always transliterated consistently. If you do not immediately find the title you are looking for, search again. Bear in mind that some colleges do not list their holdings in the online “Universal” catalogue; you may need to search your college library holdings separately.

**Online:** This course makes extensive use of a Moodle website that you may access with your Raven ID and password to:<https://www.vle.cam.ac.uk>. All students will be enrolled in the website as soon as the course coordinator, Dr Olenka Pevny, has received your Raven IDs. Please address any questions about the Moodle site to Dr Pevny (ozp20 at cam.ac.uk).

The Moodle site is organized in sections by topic. Within each topic you will find sub-sections containing links to files with the shorter compulsory primary sources and recommended secondary readings, compulsory and representative images, handouts, and, in many cases, audio or video recordings of the compulsory texts. You are strongly encouraged to use the audio and video files, both to improve your language skills and to facilitate comprehension of the texts.

Links to searchable versions of most original Russian texts are also posted on Moodle. You will want to read (and mark up) a hard copy of all the compulsory texts, but the online versions will be useful when you are searching for a particular phrase or word.

Handouts will be uploaded to Moodle as the course progresses, so check the site regularly.  You will find this site very useful, but you must not rely exclusively on secondary materials posted there. You will benefit greatly from exploring secondary materials in the MML Library and the University Library. Such research will enrich your ability to write well in the examination.

**Films:** Films are available for overnight checkout from the MML library on DVD, and available to watch on-line in full. Links will be posted to Moodle. Evening group screenings of the two set films (*Man with a Movie Camera* and *Circus*) may be organised in the Lent term if there is sufficient interest. **SECTION 6: how to use THe READING LISTS**

**1. Use the reading list in Section 8 as a guide to schedule your reading during the yea**r. You are urged to read the primary sources for each topic before coming to the relevant lecture, so that you can make more effective connections between the lecture and the readings. Please also check Moodle for study questions to guide your reading of the assigned texts.

**2. Section 7 contains a list of the ‘compulsory’ texts and visual materials.** The ‘compulsory’ texts are also listed as ‘primary’ sources in Section 8.A compulsory text – whether written or visual – is one that you are expected to discuss on the examination. Primary sources that are not compulsory may also be discussed on the exam as key contextual material for your answers, but **only** those primary sources that are listed as ‘compulsory’ in Section 7 will appear in Section B of the exam. You may only have time to discuss a few of the compulsory texts and images in your essays, but you will want to be familiar with **all** of them in order to get the greatest intellectual benefit from the course.

**3. Primary sources are organized in the order in which they will be addressed in lectures and supervisions.** Each cluster of primary sources is followed by a list of ‘key’ secondary reading, i.e. works your lecturers think will be useful when preparing for supervisions and exams. Secondary reading is not compulsory, so your focus should always be on working with the primary texts. But you will find that the ‘key’ texts fill in the gaps that are inevitable when galloping through 12 centuries of historical and cultural ferment in 16 short weeks.

**4. The list of readings by lecture topic is followed by a list of additional reading in Section 9.** You are not expected to read all or even most of the texts on this list, but – when you want to know where to look for answers to specific questions – start there.

**5. You have access via the .cam domain to a range of electronic reference works, including the *Cambridge History of Russia*.** Links to this and other electronic references are posted on Moodle. Please consult these works instead of Wikipedia, which is not a reliable source of historical information or analytic insight!

**6. When working with secondary material, please note:**

* You should always read it critically: just because something is in print does not mean that its author is infallible;
* You must **cite** any secondary sources that inform your writing, whether in an essay or an exam question. Even if you do not quote the source directly, if it has influenced your thinking, you must acknowledge the intellectual debt. You may cite sources in any consistent fashion that will allow your reader to identify and locate the relevant page: either in footnotes or in parenthetical references to author and page number (i.e. Obolensky, 27-28) . If you use the latter method, you must provide complete bibliographic information at the end of the essay. On exams, of course, you cannot provide bibliographic information, but you must identify sources by name (i.e. “According to Obolensky…. or “Jakobson suggests….”).

If you have any questions about how to acknowledge sources, please consult the sources listed here: <http://www.mml.cam.ac.uk/plagiarism-guidance> and/or ask your supervisor for guidance.

**SECTION 7: PRIMARY SOURCES listed by topiC**

*This page lists the texts and images below that are considered 'compulsory' for a particular topic.  You will not write on every topic in the exam and there is no expectation that you will study every text prescribed for every topic, but your supervisors will expect you to be familiar with the texts below in supervisions and to demonstrate a good knowledge of some of them in your essays.*

*See Section 8 for a detailed schedule of the reading you should do in preparation for specific lectures and supervisions.*

*Texts are grouped below by the topic for which they are assigned. Bear in mind, however, that you may use texts that were initially set for one topic to answer a question that might seem to relate primarily to another.*

**TOPIC 1 | Before NATIONS**

*Texts* [to be read in English]*:*

Extracts from the *Tale of the Bygone Years* (Kyiv): in the English translation by S.H.

Cross and O.P. Sherbowitz-Wetzor, *The Russian Primary Chronicle: Laurentian Text*

(Cambridge, MA, 1953): pp. 51-57 (prolegomenon and early settlers of Rus); 59-60

(years 859-866 – arrival of Rurik); 78-84 (years 945-955 – Prince Igor’s death,

Princess Olga’s revenge and baptism); 110-113 and 116-117 (years 987-988 – Prince

Volodimir and the Baptism of Rus); 124-131 (years 1012-1015 – dissension among

the Princes); 137-138 (years 1037-1038 – Prince Iaroslav and Kyiv’s Cathedral of St.

Sophia).

*Tale of the Life and Courage of the Pious and Great Prince Alexander Nevskii* (Pskov) in

English translation by Serge A. Zenkovsky in *Medieval Russia’s Epics, Chronicles and*

*Tales*, pp. 224-36. Audio recording of text: <http://files.predanie.ru/mp3/tihvinskii_monastyr/Nevsky.mp3>

*Visual material:*

*Icon of the Mother of God of Vladimir* (Kyivan Rus), first third of the 12th c.

Cathedral of the Dormition, Vladimir (Grand Duchy of Vladimir), 2nd half of 12th c.

and early 15th c.

*Icon of Saints Boris and Gleb* (Grand Duchy of Vladimir or the Grand Duchy of Moscow),

2nd half of 14th c.

Cathedral of the Dormition, Moscow Kremlin (Grand Duchy of Moscow), 1475-79.

Moscow Kremlin (walls and towers), 1485-95 and 17th c.

*Life of* *Prince Alexander Nevskii*, 16th-century, illuminated manuscript, National Library of

Russia, Saint Petersburg.

Cathedral of the Intercession of the Blessed Virgin on the Moat/St. Basil’s Cathedral,

Moscow (Tsardom of Russia), 1555-61

Simeon Ushakov, *Icon of the Tree of the Muscovite State*, (Tsardom of Russia), 1668

**topic 2 | EMPIRE AND MONUMENTS: The 18th CENTURY AND ITS LEGACIES**

*Texts:*

Mikhail Lomonosov, *Предисловие о пользе книг церковных*, 1758

Alexander Pushkin, *Медный всадник*, 1833. \*\*READ IN RUSSIAN!!\*\*

*Graphic material:*

Скрижаль (Moscow, Pechatnyi dvor, 1655).

*Геометрia*, 1708.

Civil Script with Peter I’s marks, 1710.

*Юности честное зерцало*, 1717.

Leontii Magnitskii, *Арифметика* (Moscow, 1703).

**SET TEXT | Lermontov's *HERO OF OUR TIME***

*Text:* Mikhail Lermontov, *Герой нашего времени* (1839-1841).

**TOPIC 3 | the russian countryside: mythologizing the national space**

*Texts:*

Pushkin, ‘Деревня’, 1826)

Turgenev, ‘Свидание’ and ‘Касьян с красивой мечи’ from *Записки охотника*

*Visual Material:*

Paintings of the countryside and peasantry, 1764-1917, for example:

Argunov, *Portret neizvestnoj krestianki*, 1784

Venetsianov, *Na pashne. Vesna*, 1820s

Soroka, *Vid na plotinu*, 1840s

Repin, *Burlaki na volge*, 1870

Kramskoi, *Portret krest’’ianina s posokhom*, 1882

**TOPIC 4 | the city: modernity and tradition**

*Texts:*

Gogol, ‘Шинель’ (1842)

Blok, ‘Ночь, улица. Фонарь, аптека’ (1912)

Maiakovskii, ‘Ночь’ (1912)

*Film:* Dziga Vertov, dir., *Человек с кино-аппаратом* (1929)

*Visual culture of the avant-garde, for example:*

Natal'ia Goncharova: *Velosipedist* (1910)

Mikhail Larionov: *Moscow at Night* (pastel, before 1915), *Street Noises* (1912), *The Stroll* (*Venus on the Boulevard*), (1913)

Aristarkh Lentulov, *Moskva* (1913)

Vladimir Tatlin, *Monument to the III International* (1918)

**TOPIC 5 | revolution: IDEOLOGY and DISCOURSE**

*Texts:*

Osip Mandel’shtam, ‘Мы живем, под собою не чуя страны...’ (1933)

Anna Akhmatova, ‘Реквием’ (1935-1961)

*Film:* Grigorii Aleksandrov, dir. *Цирк* (1936)

*Visual culture of the Stalin era, for example:* Posters

**SECTION 8: READING & VIEWING LISTED BY LECTURE TOPIC**

*Texts are listed in the order in which they will be addressed in lectures and supervisions. Note that M1 = Michaelmas, Week 1; L7m = Lent, Week 7, Monday; L3w = Lent, Week 3, Wednesday.*

*Start your search for all materials listed below on the Moodle site. All shorter compulsory texts and all images are posted there, as are many of the secondary readings. The site will be updated throughout the year, so check for additions. Any questions about Moodle or the reading list should be addressed to Dr Pevny (ozp20 at cam.ac.uk).*

**TOPIC 1 | BEFORE NATIONS**

*NB: All readings for Topic 1 will be done in English translation!*

**M1m: The Origins and Formation of Rus (Topic 1)**

NO study of primary sources is required.

*Key Secondary Sources:*

Catherine Evtuhov, David Goldfrank, Lindsey Hughes and Richard Sites, *A History of Russia:*

*People, Legends, Events, Forces* (Cengage Learning, 2004), part I, pp. 1‐37.

Simon Franklin, ‘Chapter 2. Scripts and languages’, in *Writing, Society and Culture in Early*

*Rus* (Cambridge, 2002), c. 950-1300, pp. 83-110.

Serhii Plokhy, *The Gates of Europe: A History of Ukraine*, (Random House, 2015) ch. 2-5,

pp. 13-48.

**M2m: The Idea of Rus: Myths Ancient and Modern (Topic 1)**

*Primary sources for analysis:*

*Tale of the Bygone Years* (Kyiv) [specified extracts in English; see above p. 11]

*Icon of the Mother of God of Vladimir* (Kyivan Rus), first third of the 12th c.

Cathedral of the Dormition, Vladimir (Grand Duchy of Vladimir), 2nd half of 12th c.

and early 15th c.

*Key Secondary Sources:*

Simon Franklin, ‘The multimedia graphic environment: reading a church’, in *Writing, Society*

*and Culture in Early Rus* (Cambridge, 2002), c. 950-1300, pp. 233-41.

Valerie A. Kivelson, Ronald Grigor Suny, *Russia’s Empires* (Oxford: Oxford University Press,

2017), pp. 27-37.

# Olenka Pevny, ‘Kievan Rus’’ in *Glory of Byzantium: Arts and Culture of the Middle Byzantine*

# *Era, A.D. 843-1261*, eds. H. C. Evans and W.D. Wixom (New York, 1997), pp. 281-7.

Christian Raffensperger, The Kingdom of Rus’ (Kalamazoo and Bradford: Arc Humanities

Press, 2017), pp. 9-24 (‘The Place of Rus’ in Europe”).

**M3m: Muscovy and the Emergence of Russia (Topic 1)**

*Primary sources for analysis:*

*Tale of the Life and Courage of the Pious and Great Prince Alexander Nevskii* (Pskov) [full

text in English]

*Icon of Saints Boris and Gleb* (Grand Duchy of Vladimir or the Grand Duchy of Moscow),

2nd half of 14th c.

Cathedral of the Dormition, Moscow Kremlin (Grand Duchy of Moscow), 1475-79.

Moscow Kremlin (walls and towers), 1485-95 and 17th c.

*Life of* *Prince Alexander Nevskii*, 16th-century, illuminated manuscript, National Library of

Russia, Saint Petersburg.

*Key Secondary Sources:*

Evtuhov *et al*., *A History of Russia*, pp. 118-38 and 182-98.

Simon Franklin‚ ‘Chapter 2: Production in the Graposphere, I: Primary Writing’, in *The*

*Russian Graphosphere, 1450-1850*, pp. 19-60.

Valerie A. Kivelson, Ronald Grigor Suny, *Russia’s Empires* (Oxford: Oxford University Press,

2017), pp. 38-57.

**M4m: The Look of Rus and Muscovy (Topic 1)**

*Primary sources for analysis:*

*Icon of the Mother of God of Vladimir* (Kyivan Rus), first third of the 12th c.

Cathedral of the Dormition, Vladimir (Grand Duchy of Vladimir), 2nd half of 12th c.

and early 15th c.

*Icon of Saints Boris and Gleb* (Grand Duchy of Vladimir or the Grand Duchy of Moscow),

2nd half of 14th c.

Cathedral of the Dormition, Moscow Kremlin (Grand Duchy of Moscow), 1475-79.

*Life of* *Prince Alexander Nevskii*, 16th-century, illuminated manuscript, National Library of

Russia, Saint Petersburg.

Cathedral of the Intercession of the Blessed Virgin on the Moat/St. Basil’s Cathedral,

Moscow (Tsardom of Russia), 1555-61

Moscow Kremlin (walls and towers), 1485-95 and 17th c.

Simeon Ushakov, *Icon of the Tree of the Muscovite State*, (Tsardom of Russia), 1668

*Key Secondary Sources:*

Karl Felmy, ‘The Icon in Orthodox Theology and Devotion’, in *The Art of Holy Russia* (London:

Royal Academy of Arts, 1998), pp. 37‐43.

Michael Flier, ‘Political ideas and rituals’, in *Cambridge History of Russia*, ed. Maureen

Perrie, chapter 17, pp. 387-408.

O.D. Shvidkovsky, ‘Post-Byzantine “Mannerism” in the Muscovite State’, in *Russian*

*Architecture and the West* (2007), pp. 123-40.

Catherine Merridale, *Red Fortress: The Secret Heart of Russia’s History* (London: Penguin,

2013), pp. 36-38 and 49‐65.

Lindsey Hughes, ‘Simeon Ushakov’s Icon “The Tree of the Muscovite State” Reconsidered’,

in *Forschungen zur osteuropäischen Geschichte*, vol. 58, *Russische und ukrainische*

*Geschichte vom 16.-18. Jahrhundert* (Wiesbaden, 2001), pp. 223-233.

**topic 2 | EMPIRE AND MONUMENTS: The 18th CENTURY AND ITS LEGACIES**

**M5m: Language and Reforms of Peter the Great (Topic 2)**

*Primary sources for analysis:*

Скрижаль (Moscow, Pechatnyi dvor, 1655)

*Геометрia*, 1708

Civil Script with Peter’s marks, 1710

*Юности честное* зерцало, 1717

Leontii Magnitskii, *Арифметика* (Moscow, 1703)

*Key secondary sources:*

S. Franklin, *The Russian graphosphere, 1450-1850* (Cambridge: Cambridge University Press,

2019), chapter 4, pp. 102-42.

B. Unbegaun, ‘The Russian literary language: A comparative view.’ *The Modern Language*

*Review*, 68:4 (1973), xix-xxv.

**M6m: Lomonosov, Trediakovskii, Sumarokov and Catherine ’s rule**  **(Topic 2)**

*Primary source for textual analysis:*

Mikhail Lomonosov, *Предисловие о пользе книг церковных*, 1758

*Key secondary sources:*

M. Levitt, ‘The Rapprochement between “secular” and “religious” in mid to late eighteenth-

century Russian culture’, in *Early modern Russian letters: Texts and contexts*

(Brighton, MA: Academic Studies Press, 2009).

I. Press, *A History of the Russian Language and its Speakers* (Munich: Lincom Europa, 2007),

pp. 170-90.

**\*M6w: Versification 1: working with syllabotonic meters, rhyme**

*The most important readings for this session are:*

Barry Scherr, ‘Rhyme’ and ‘Syllabotonic Versification’ in Victor Terras, ed. *Handbook of Russian Literature* (London: Yale Univeristy Press, 1985), pp. 369-371 and 458-460.

*If you have more time, please look at:*

Barry Scherr, ‘Versification, Historical Survey of Russian’ in Victor Terras, ed. *Handbook of Russian Literature* (London: Yale Univeristy Press, 1985), pp. 504-508.

*Another good source is:*

Michael Wachtel, ‘Versification: How to Do Things with Words’ and ‘Poetic Language’ in *Cambridge Introduction to Russian Poetry* (Cambridge UP, 2004), pp. 15-49.

**M7m: Monuments in Verse: Pushkin's ‘Bronze Horseman’** **(Topic 2)**

*Primary source for textual analysis:*

Alexander Pushkin, *Медный всадник*, 1833, Recommended editions: *The Bronze Horseman*, Bradda Books or Bristol Classics, as these are accented and glossed.

**Note:** your supervision focusing on close-reading of extracts from the *Bronze Horseman* may

take place before the lecture on the poem, so schedule your reading accordingly. Listening to recordings of the poem will boost your grasp of its meaning and sound structure exponentially. Links to recordings of the poem are posted on Moodle.

*Primary sources for visual analysis:*

Falconet, Statue of Peter the Great, completed 1782

Johann Georg de Mayr, ‘View of the Winter Palace from Vasilevskii Island,’ 1796

*Key secondary sources*:

Andrew Kahn, *Pushkin's 'Bronze Horseman': Critical Studies in Russian Literature* (BristolClassical Press, 1988).

Alexander M. Schenker, *The Bronze Horseman: Falconet's Monument to Peter the Great.* Yale UP, 2003.

**\*M7w: How to Write a Commentary (‘Bronze Horseman’, Lermontov & more)**

*Sources:*

*For this session please read the short extracts posted on Moodle and prepare to discuss their distinctive formal and thematic features.*

In tackling commentaries, *(*both for *Hero of our Time* and the commentaries you are asked to write on shorter extracts of other texts for Section B of the exam), you are urged to consult the resources posted on Moodle under ‘Learning Resources’ and in the ‘Lermontov’ folders, such as:

[Guide to Writing Commentaries for Courses in Slavonic Studies](https://www.vle.cam.ac.uk/course/view.php?id=87731&section=103)

*Exemplary analyses of Lermontov's novel may be found in this key secondary source:*

Lewis Bagby, ed., *Lermontov's 'A Hero of our time': A Critical Companion* (Northwestern UP, 2002), pp. 1-27 and 46-64 (essays by Bagby and Eikhenbaum are particularly useful for this session).

**SET TEXT | Lermontov's *HERO OF OUR TIME***

*Primary source for lectures in Michaelmas, Week 8, and Lent, Week 1:*

Mikhail Lermontov, *A Hero of Our Time* [*Герой нашего времени*, 1839-1841). Recommended edition: Bristol Classical Press.

**M8m: Imperial Ambitions & Anxieties in the Caucasus (Set Text)**

*Key secondary sources:*

Lewis Bagby, ed., *Lermontov's 'A Hero of our time': a critical companion* (Northwestern UP, 2002). Recommended essays: Layton and Durylin.

Peter Scotto, ‘Prisoners of the Caucasus: Ideologies of Imperialism in Lermontov's Bela.’ PMLA 107,2 (1992): 246-60.

Edward Said, *Orientalism* (Vintage, 1978). Excerpts.

**\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*WINTER BREAK\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\***

**L1m: 19th-Century Subjectivities and Narrative Voices (Set Text)**

*Key secondary sources:*

Lewis Bagby, ed., *Lermontov's 'A Hero of our time': a critical companion* (Northwestern UP, 2002). Recommended essays: Belinsky, Costlow, Levin.

Nina Diakonova and Vadim Vatsuro, ‘“Great Mind and Generous Heart Could Avoid Byronism”: Russia and Byron’, in Cardwell, Richard A., ed., *The Reception of Byron in Europe* (Continuum, 2005), pp. 333-352.

William Mills Todd, ‘A Hero of Our Time: the Caucasus as Amphitheater’, in his Fiction and society in the age of Pushkin: ideology, institutions, and narrative (Cambridge: Harvard University Press, 1986).

**TOPIC 3 | the russian countryside: mythologizing the national space**

**L2m: Mythologizing the Russian Countryside: Iconographies (Topic 3)**

*Primary source* *for textual analysis:*

Pushkin, ‘Derevnia’ (Деревня, 1826, read in Russian)

*Primary sources for visual analysis (posted on Moodle):*

Argunov, ‘Portret neizvestnoi krestianki,' 1784

Venetsianov, ‘Na pashne. Vesna’ 1820s

Soroka, ‘Vid na plotinu’, 1840s

Repin, ‘Burlaki na Volge’, 1870

Kramskoi, ‘Portret krest’’ianina s posokhom’, 1882

*Key secondary sources:*

Rosalind Polly Blakesley, ‘Peasants, Real and Ideal: Venetsianov and His School’, in *Russian Genre Painting in the Nineteenth Century*, pp. 69-98.

Stephanie Sandler, *Distant Pleasures: Alexander Pushkin and the Writing of Exile* (Stanford UP, 1989), pp. 23-39.

# Elizabeth Kridl Valkenier, ‘Politics in Russian Art: The Case of Repin’, *Russian Review*, vol. 37, No. 1 (Jan., 1978), pp. 14-29.

Elizabeth Kridl Valkenier and Wendy Salmond, *Russian Realist Painting: The Peredvizhniki: An Anthology.* Special issue of *Experiment: A Journal of Russian Culture* 14 (2008). Essays by Blakesley and Sarabianov particularly recommended.

**\*L2w: How to Read Art and Architecture and Write about Visual Material**

*Key secondary source:*

Sylvan Barnet, *A Short Guide to Writing About Art* (11th Edition), 2014.

**L3m: Mythologizing the Russian Countryside: Texts (Topic 3)**

*Primary sources:*

Turgenev, ‘Svidanie’ and ‘Kas'ian s krasivoj mechi’ from *Zapiski okhotnika.*

*Recommended, but not compulsory primary source*:

Belinsky, ‘Letter to Gogol’, 1847 (read in English for general purposes, but if you use it in an essay, then cite the Russian original)

*Key secondary sources:*

Jane Costlow, ‘Love, Attachment, and the ‘Objects of Our Regard’: Ivan Turgenev’s ‘The Meeting [Svidanie] and Aleksandra Markelova’s ‘In the Work Corner’’. In *Freedom and Responsibility: Essays in Honor of Robert Louis Jackson*. Eds. Elizabeth Cheresh Allen and Gary Saul Morson (Northwestern UP, 1995), pp. 42-52.

Richard Peace. ‘Introduction’ to *The Novels of Turgenev: Symbols and Emblems.* 2002.

Dale Peterson, ‘Recovering the Native Tongue: Turgenev, Chestnutt and Hurston,’ in *Up From Bondage: The Literatures of Russian and African American Soul* (Duke UP, 2000), pp. 81-94.

**\*L3w: Versification 2: working with tonic meters, how to read a poem**

*Make sure you are comfortable with the readings for the Versification 1 session and look at:*

Barry Scherr, ‘Tonic Versification’ in Victor Terras, ed. *Handbook of Russian Literature* (London: Yale University Press, 1985), pp. 480-482.

**TOPIC 4 | the city: modernity and tradition**

**L4m: Modernity and Tradition in the City: Unstitching Gogol's 'Overcoat' (Topic 4)**

*Primary source:*

Gogol, ‘Шинель’ (1842)

*Key secondary sources:*

V.G. Belinsky, ‘*On* the Russian Story and the Stories of Gogol', trans. Linda Gordon, in George J. Becker (ed.), *Documents of Modern Literary Realism* (Princeton, 1963).

B. Eikhenbaum, ‘How Gogol’s Overcoat was Made’ in Maguire, Robert (ed.), *Gogol from the Twentieth Century.* Maguire, Robert. *Gogol From the Twentieth Century: Eleven Essays* (Princeton, 1995).

Simon Karlinsky, *The Sexual Labyrinth of Nikolai Gogol* (Chicago, 1992).

Cathy Popkin, *The Pragmatics of Insignificance*: *Chekhov, Zoshchenko, Gogol* (Stanford, 1994) - excerpts on ‘The Overcoat’

**L5m: Modernity and Tradition in the City: Iconographies of the Avant-Garde (Topic 4)**

*Primary sources for textual analysis:*

Blok, ‘Ночь, улица. Фонарь, аптека’ (1912)

Maiakovskii, ‘Ночь,’ (1912)

*Primary sources for visual analysis:*

Natal'ia Goncharova, *Velosipedist* (1910)

Mikhail Larionov, *Moscow at Night* (pastel, before 1915), *Street Noises* (1912), *The Stroll* (*Venus on the Boulevard*), (1913)

Aristarkh Lentulov, *Moskva* (1913)

Vladimir Tatlin, *Monument to the III International* (1918)

*Key secondary sources:*

Tim Harte, *Fast Forward: The Aesthetics and Ideology of Speed in Russian Avant-Garde Culture, 1910-1930* (Wisconsin UP, 2009). Excerpts on Goncharova and Larionov.

Viktor Shklovskii, ‘Art as Device’ (1917).

Georg Simmel, , ‘The Metropolis and Mental Life’, in *Simmel on Culture*, ed. by David Frisby and Mike Featherstone (, London: SAGE, 1997).

J.R. Stapanian, *Mayakovsky’s Cubo-Futurist Vision* (1986), excerpts.

**L6m: Modernity and Tradition in the City: Revolutionary Visual Culture (Topic 4)**

*Primary sources for visual analysis:*

Dziga Vertov, *Человек с кино-аппаратом* (1929)

*Optional Primary Sources*

Vertov, Dziga, ‘We. A Manifesto’ (1922); other essays also posted on Moodle.

*Key secondary sources:*

Yuri Tsivian, ‘*Man with a Movie Camera* - Lines of Resistance: Dziga Vertov and the Twenties’, in T. Perry (ed.), *Masterpieces of Modernist Cinema* (Bloomington: Indiana UP, 2006), pp.85-110.

Mark Joyce, ‘The Soviet Montage Cinema of the 1920s’, in *An Introduction to Film Studies*, (Routledge, 1996).

Graham Roberts, *The Man with the Movie Camera* (London: IB Tauris, 2000).

**\*L6w: Art as a Primary Source: Field Trip to the Fitzwilliam Museum**

*Key secondary source:*

Sylvan Barnet, *A Short Guide to Writing About Art* (11th Edition), 2014.

**TOPIC 5 | revolution: IDEOLOGY and DISCOURSE**

**L7m: Stalinist Culture: Dominant Voices and Visions (Topic 5)**

*Primary sources for textual and visual analysis:*

*Film:* Grigorii Aleksandrov, dir. *Цирк* (1936)

*Stalinist posters*

*Key secondary sources:*

Victoria E. Bonnell, ‘Bolshevik Demonology in Visual Propaganda,’ in *Iconography of Power: Soviet Political Posters Under Lenin and Stalin* (Berkeley, Los Angeles: University of California Press, 1999), pp. 186-241.

Katerina Clark, ‘The Stalinist Myth of the ‘Great Family’’, in *The Soviet Novel: History as Ritual* (Bloomington: Indiana University Press, 2000), pp. 114-135.

Richard Dyer, ‘Entertainment and Utopia’ in *The Cultural Studies Reader,* ed. Simon During, (London, New York: Routledge, 1993), pp. 371-383.

Josephine Woll, ‘Under the Big Top: America goes to the Circus’, in Insiders and Outsiders in

Russian Cinema, ed. Stephen Norris and Zara Torlone (Bloomington: Indiana

University Press, 2008), pp. 68-81.

**L8m: Stalinist Culture: Poetic Alternatives (Topic 5)**

*Primary sources for textual analysis:*

Osip Mandel’shtam, ‘Мы живем, под собою не чуя страны...’ (1933)

Anna Akhmatova, ‘Реквием’ (1935-1961)

*Key secondary sources:*

Susan Amert, ‘Akhmatova’s ‘Song of the Motherland’: Rereading the Opening Texts of Rekviem.’ *Slavic Review* 49.3 (1990): 374–389.

Clare Cavanagh, ‘The Death of the Book a la Russe: The Acmeists Under Stalin’, *Slavic Review* 55.1 (1996): 125–135.

**\*L8w: How to Prepare for the Exam**

**SECTION 9: ADDITIONAL RECOMMENDED READING**

*You are* ***not*** *expected to read all of these works. They are listed here as* references *for you to explore when you want to know more about a particular text or topic. This list is in no sense exhaustive; your lecturers and supervisors may well recommend other or additional texts. You are encouraged to seek their recommendations for how best to use this list. Titles listed in Section 8 as ‘key secondary sources’ are* ***not*** *listed below.*

**GENERAL REFERENCE (for all topics)**:

*These texts provide a broad overview of historical periods and/or modes of expression, as well as a great deal of detailed information about of the topics addressed in this course.*

Auty, Robert and Dmitri Obolensky (eds.). *Companion to Russian Studies*. *Volume I: History: Volume 2: Language and Literature; Volume 3: Art and Architecture*. Cambridge UP, multiple editions. Good basic intro to Russian history, language and literature, art and architecture.

Brumfield, William Craft. *A History of Russian Architecture* (Cambridge, 1993).

*Cambridge History of Russia, Volume 1, From Early Rus' to 1689; Volume 2: Volume 2: Imperial Russia, 1689 to 1917; Volume 3: The Twentieth Century.* Cambridge: Cambridge UP, 2006. This incredibly useful reference work is freely accessible from .cam.ac.uk IP addresses at: <http://histories.cambridge.org/uid=12021/collection?id=set_cambridge_history_russia>

Evtuhov C., Goldfrank, D., Hughes, L., Stites, R. *A History of Russia: Peoples, Legends, Events, Forces* (2004). [Recommended pages for Lermontov: 80-97, countryside: 63-71, 99-115, 119-129; cities: 72-79, 130-142.]

Franklin, Simon and Emma Widdis (eds.). *National Identity in Russian Culture: an Introduction* (Cambridge: Cambridge UP, 2004)

Freeze, Gregory (ed.). *Russia. A History* (Oxford, 1997).

Hamilton, George Heard. *The Art and Architecture of Russia*. Yale UP, any edition.

Kahn, Andrew, Mark Lipovetsky, Irina Reyfman and Stephanie Sandler. *A History of Russian Literature*. Oxford: Oxford University Press, 2018.

Kaiser, Daniel H. and Gary Marker (eds.). *Reinterpreting Russian History, Readings 860 - 1860s* (Oxford, 1994).

Leatherbarrow, William and Derek Offord (eds.). *A history of Russian thought.* Cambridge: Cambridge University Press, 2010.

Milner-Gulland, Robin. *The Russians.* Oxford, 1998.

Milner-Gulland, Robin. *Atlas of Russia and the Soviet Union* (Oxford: Phaidon, 1989)

Riasanovsky, Nicholas and Mark Steinberg. *A History of Russia*, [This is available in both a more manageable two-volume edition and a slightly abridged single volume].

Sarabianov*,* Dmitri. Russian Art from Neoclassicism to the Avant-garde, 1800-1917. New York: Harry N. Abrams, 1990.

Shvidkovsky, Dmitrii. *Russian Architecture and the West*, Yale UP, 2002. [Lavishly illustrated and highly informative.]

Terras, Victor, (ed.). *A Handbook of Russian Literature*. New Haven: Yale UP, 1985. An encyclopedia-style work; bibliographies are now outdated but remains a useful reference work.

Terras, Victor, (ed.). *A History of Russian Literature*, Yale, 1991. *Narrative history of Russian literature.*

**TOPIC 1 | BEFORE NATIONS**

*General references for history and culture before 1700:*

Crummey, Robert O. *The Formation of Muscovy, 1304-1613* (London, 1987).

*The Cambridge History of Christianity*, Vol. 5, *Eastern Christianity*, part II, The Russian Church

(2008).

*The Cambridge History of Russia*, Vol. 1, *From Early Rus' to 1689* (2006).

Evtuhov C., Goldfrank, D., Hughes, L., Stites, R. *A History of Russia: Peoples, Legends,*

*Events, Forces* (2003).

Franklin, S. and S. Jonathan. *The Emergence of Rus 750-1200* (1996).

Kivelson, V.A. and R.G. Suny. *Russia’s Empires* (Oxford, 2017).

Martin, Janet. *Medieval Russia, 980-1584* (Cambridge, 1995).

Ostrowski, Donald. *Muscovy and the Mongols: cross-cultural influences on the steppe frontier, 1304-1589*. Cambridge UP,1998, esp. Chapter 8: ‘Fashioning the khan into a basileus.’

Plokhy, Serhii. *The Origins of the Slavic Nations: Premodern Identities in Russia, Ukraine and Belarus* (Cambridge, Mass., 2006).

Raffensperger, Christian*. The Kingdom of Rus’* (Kalamazoo and Bradford, 2017).

Shepard, Jonathan ‘Rus’’ in *Christianization and the Rise of Christian Monarchy. Scandinavia,*

*Central Europe and Rus’ c. 900-1200*, ed. Nora Berend (2007), pp. 369-416.

*General references for 'literature' and ‘art’ before 1700:*

Čiževskij, Dmitri. *History of Russian Literature. From the Eleventh Century to the End of the Baroque* (The Hague, 1960; 3rd printing1971).

Demus, Otto. *Byzantine Mosaic Decoration: Aspects of Monumental Art inByzantium* (1955).

Fennell, J. and A. D. Stokes. Early Russian Literature (Berkeley/Los Angeles, 1977).

Flier, Michael. ‘Cathedral of the Intercession on the Moat/St. Basil’s Cathedral,’ in *Picturing*

*Russia: Explorations in Visual Culture* (2008), pp. 42-46.

Franklin, Simon. *Writing, Society, and Culture in Early Rus, c. 950-1300.* Cambridge: Cambridge UP, 2002.

Grierson, Roderick (ed.). *Gates of Mystery. The Art of Holy Russia* (Fort Worth, 1993).

Lazarev, Viktor Nikitich. *Russian icon: from its origins to the sixteenth century* (Collegeville, 1997). [Beautiful reproductions and clear historical explanation. Only available in Divinity Library].

Lenhoff, Gail. ‘Categories of Early Russian Writing’, *Slavic and East European Review* 31, 2 (1987): 259-271.

Likhachev, Dmitrii. *The Great Heritage: The Classical Literature of Old Rus* (Moscow, 1981).

Maguire, Henry. *The Icons of Their Bodies: Saints and Their Images in Byzantium* (1996).

Merridale, Catherine. *Red Fortress: The Secret Heart of Russia’s History* (London: Penguin,

2013).

Ouspensky, Leonid and Vladimir Lossky. The Meaning of Icons (Boston, 1955).

Pentcheva, B. ‘The Performative Icon’, *Art Bulletin* LXXXVIII, no. 4: 631-55.

Shvidkovsky, Dmitrii. *Russian Architecture and the West* (Yale UP, 2002). [Lavishly illustrated.]

*Recommended, entirely optional films that relate to this topic:*

Andrei Tarkovskii, dir. *Andrei Rublev* (1966).

Sergei Eisenstein, dir. *Ivan the Terrible, Parts I and II* (1944, 1946).

**topic 2 | EMPIRE AND MONUMENTS: The 18th CENTURY AND ITS LEGACIES**

*On the History of the Russian Language / Introduction to Sociolinguistics:*

Cracraft, J. (2004). *The Petrine revolution in Russian culture*. Cambridge, Mass. ; London: Belknap Press of Harvard University Press. Chapters 1, 4, and Appendix I

Ferguson, C. (1959). Diglossia. *Word* 15(2): 325-40.

Lunt, H. (1987). On the Relationship of Old Church Slavonic to the Written Language of Early Rus'. *Russian Linguistics* 11 (2/3): 133-62.

Press, I. (2007). *A History of the Russian Language and its Speakers*. Munich: Lincom Europa. Chapter 3.

Vinogradov, V., & Thomas, L. (1969). *The History of the Russian Literary Language from the Seventeenth Century to the Nineteenth* (Translation of 2nd ed.). Madison/London: University of Wisconsin Press.

Wardhaugh, R., & Fuller, J. M. (2015). *An introduction to sociolinguistics*. Oxford: Wiley Blackwell.

Zhivov, V. (2009). *Language and Culture in Eighteenth Century Russia.* Brighton, MA, USA:

Academic Studies Press. Introduction, Chapter 1, and Chapter 3.

*On the 18th century Russian culture/history:*

Lieven et al. (2006). Cambridge History of Russia: Imperial Russia, 1689–1917. Vol. 2.// Cambridge: Cambridge University Press.

Podcast: Prof Andrei Zorin lecturing on Petrine Leap // <http://podcasts.ox.ac.uk/transformational-leap-basic-metaphor-russian-sonderweg-theories>

Podcast: In Our Time on Catherine II // <https://www.bbc.co.uk/sounds/play/p003hycx>

*On 'The Bronze Horseman':*

*Cambridge Companion to Pushkin*, ed. Andrew Kahn, Cambridge University Press, 2006, esp. chapter on ‘Pushkin's Longs Poems and the Epic Impulse.’

Hughes, Lindsey. ‘Monuments and Identity,’ in Franklin and Widdis, pp. 171-196.

Jakobson, Roman. ‘The Statue in Puskin's Poetic Mythology*.’ Language in Literature*. Ed. Krystyna Pomorska and Stephen Rudy. Cambridge: Harvard UP, 1987. 318-367.

Bethea, David. ‘The Role of the *Eques* in Pushkin's *Bronze Horseman*.*’* *Puškin Today,* ed. David M. Bethea (Bloomington: Indiana UP, 1993): 99-118.

Lednicki, Waclaw*. Pushkin's Bronze Horseman*. Berkeley, CA: University of California Press, 1955; Reprint 1978.

*Recommended, entirely optional films that relate to this topic:*

Iurii Mamin, dir., *Sideburns (Bakenbardy*, 1990).

*Сказ про то, как царь Петр арапа женил*, 1976 (А. Митта) // *How Czar Peter the Great Married Off His Moor,* 1976 (A.Mitta)

Laura Mulvey and Mark Lewis, dirs., *Disgraced Monuments* (1991).

**SET TEXT | Lermontov's *HERO OF OUR TIME***

Bagby, Lewis. ‘Narrative Double-Voicing in Lermontov’s *A Hero of Our Time*.’ *Slavic and East European Journal* 22:3 (Autumn 1978): 2650286.

Barratt, Andrew and A.D.P.Briggs. *A Wicked Irony. The Rhetoric of Lermontov's A Hero of Our Time.* (Bristol : Bristol Classical Press, 1989).

Barrett, Thomas M. ‘Lines of Uncertainty: The Frontiers of the Northern Caucasus,’ in Burbank, Jane and David L. Ransel, (eds.). *Imperial Russia: New Histories for the Empire*. Indiana UP, 1998, pp. 148-173.

Diakonova, Nina and Vadim Vatsuro. ‘’No Great Mind and Generous Heart Could Avoid Byronism’: Russia and Byron.’ In Cardwell, Richard A., ed.. *The Reception of Byron in Europe*. Continuum, 2005, pp. 333-352.

Eikhenbaum, B.M. *Lermontov: A Study in Literary-Historical Evaluation*. Trans. Ray Parrott and Harry Weber. Ann Arbor, Ardis, 1981.

Handwerk, Gary. ‘Romantic Irony.’ *Cambridge History of Literary Criticism*. *Volume 5: Romanticism*. Marchall Brown, ed.. Cambridge UP, 2000, pp. 203-225.

Hokanson, Katya. The Future of Russia in the Mirror of the Caspian: Hybridity and Narodnost' in *Ammalat-Bek* and *A Hero of Our Time*,’ *Writing at Russia’s Border* (Toronto: Toronto UP, 2008), pp. 170-197.

Layton, Susan. *Russian Literature and Empire. Conquest of the Caucasus from Pushkin to Tolstoy* (Cambridge 1994).

Sobol, Valeria. ‘The Uncanny Frontier of Russian Identity: Travel, Ethnography, and Empire in Lermontov’s ‘Taman’.’ *Russian Review* 70 (January 2011): 65-79.

*Recommended, entirely optional films that are set in wartime in the Caucasus:*

Stanislav Rostotskii, dir. *Bela* (1965, an adaptation, posted on YouTube)

Sergei Bodrov, Sr., dir. *Kavkazskii plennik* (‘Prisoner of the Mountains’, 1996)

Alexander Rogozhkin, dir. *Blokpost* (1998, posted on YouTube)

**TOPIC 3 | the russian countryside: mythologizing the national space**

Blum, Jerome. *Lord and Peasant in Russia from the Ninth to the Nineteenth Century* (Princeton UP, 1964), esp. Chapters 21 -23, pp. 414-503.

Ely, Christopher. ***This Meager Nature: Landscape and National Identity in Imperial Russia.* DeKalb: Northern Illinois University Press, 2002.**

Frierson, C.A.. *Peasant Icons: Representations of Rural People in Late 19th-Century Russia.* (Oxford, 1993).

Jackson, David. ‘The lower depths: images of the rural and urban peasantry, In *The Wanderers and critical realism in nineteenth-century Russian painting.* Manchester UP, 2006, pp. 34-56.

MacKay, John. *Four Russian Serf Narratives.* Wisconsin UP, 2009.

Masing-Delic, Irene. ‘Philosophy, Myth and Art in Turgenev's *Notes of a Hunter*.’ *Russian Review* 50:4 (October 1991), pp. 437-450 (esp. 442-446).

McLean, Hugh. ‘The Countryside,’ *In The Cambridge Companion to the Classic Russian Novel* (Cambridge 1998).

Mitchell, W. J. T.. ‘Imperial Landscape,’ in Mitchell, W. J. T., ed., *Landscape and Power*. University of Chicago Press, 2002, esp. pp. 13-30Roosevelt, Priscilla. *Life on the Russian Country Estate*: *A Social and Cultural History*. New Haven: Yale UP, 1995.

Stites, Richard. ‘Pictures at an Exhibition,’ *Serfdom, Society and the Arts in Imperial Russia*. Yale UP, 2008, pp. 283-383.

Sunderland, Willard. ‘An Empire of Peasants: Empire Building, Interethnic Interaction, and Ethnic Stereotyping in the Rural World of the Russian Empire, 1800-1850s,’ in Jane Burbank and David L. Ransel, eds.. *Imperial Russia: New Histories for the Empire*. Indiana UP, 1998, pp. 174-181.

# Valkenier, Elizabeth Kridl. ‘The Peredvizhniki and the Spirit of the 1860s.’ *Russian Review*, Vol. 34, No. 3 (Jul., 1975), pp. 247-265.

Valkenier, Elizabeth Kridl. *Russian Realist Art: the state and society ; the Peredvizhniki and their tradition.* Columbia University Press, 1989.

Valkenier, Elizabeth Kridl and Wendy Salmond. *Russian Realist Painting: The Peredvizhniki: An Anthology.* Special issue of *Experiment: A Journal of Russian Culture* 14 (2008).

Vucinich, Wayne S. (ed.), *The Peasant in Nineteenth-Century Russia* (Stanford University Press, 1968), D. Fanger, ‘The Peasant in Literature,’ pp. 231-262.

Westwood, J. N. *Endurance and Endeavour*. Oxford UP, any edition, pp. 32-172.

*Recommended, entirely optional films that reflect on this topic:*

Oleksandr Dovzhenko, dir. *Earth* (Zemlia, 1930).

Vladimir Khotinenko, dir. *Musul'manin* (Muslim, 1995).

Gennadii Sidorov, dir. *Old Ladies* (Starukhi, 2003).

**TOPIC 4 | the city: modernity and tradition**

# Charles C. Bernheimer. ‘Cloaking the Self: The Literary Space of Gogol's 'Overcoat'.’ *PMLA*, Vol. 90, No. 1 (Jan., 1975), pp. 53-61.

Buckler, Julie A.. *Mapping St. Petersburg. Imperial Text and Cityshape* (Princeton 2005).

Fanger, Donald. *The Creation of Nikolai Gogol (*Cambridge, Mass., 1979)

Graffy, Julian. *Gogol’s ‘The Overcoat’: Critical Studies in Russian Literature.* Bristol Classical Press, 2000.

Maguire, Robert (ed.). *Gogol From the Twentieth Century: Eleven Essays*. Princeton UP, 1995.

Nekrasov, Nikolai (ed.). *Petersburg: Physiology of a City.*, ed. and trans. Thomas Marullo, Northwestern UP, 2009.

Neuberger, Joan. ‘Culture Besieged: Hooliganism and Futurism,’ in Mark Steinberg and Stephen Frank, eds.. *cultures in Flux: Lower-Class Values, Practices, and Resistance in Late Imperial Russia*. Princeton UP, 1994.

Westwood, J. N.. *Endurance and Endeavour*. Oxford UP, any edition, pp. 173-224.

*Recommended, entirely optional films that reflect on this topic:*

Three adaptations of ‘The Overcoat’ (1926, 1954--starring Buster Keaton!, and 1959--starring Rolan Bykov), links posted on Moodle.

**TOPIC 5 | revolution: IDEOLOGY and DISCOURSE**

Altman, Rick. *The American Film Musical*. Bloomington: Indiana University Press, 1987 (Chapters 3 and 9).

Applebaum, Anne. *Gulag: A History of the Soviet Camps*. New York: Penguin, 2003.

Bakhtin, M. M. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Austin: University of Texas Press, 2004 (‘Epic and Novel,’ ‘Discourse in the Novel’).

Dobrenko, Evgeny. *Political Economy of Socialist Realism*. New Haven: Yale University Press, 2007.

Fitzpatrick, Sheila. *Everyday Stalinism: Ordinary Life in Extraordinary Times: Soviet Russia in the 1930s*. New York: Oxford University Press, 1999.

Woll, Josephine. ‘Under the Big Top: America goes to the Circus’, in *Insiders and Outsiders in Russian Cinema,* ed. Stephen Norris and Zara Torlone. Bloomington: Indiana UP, 2008, pp. 68-81.

*Recommended, entirely optional texts that reflect on this period:*

Chukovskaia, Lidiia. *Sofia Petrovna* (1939-1940)

Mandelstam, Nadezhda. *Vospominaniia* [English title: Hope Against Hope]

Shalamov, Varlam. ‘Sherri-brendi’ (1958)