

UNIVERSITY OF CAMBRIDGE  
DEPARTMENT OF SLAVONIC STUDIES  
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**HANDBOOK FOR PAPER SLA3: INTRODUCTION TO RUSSIAN CULTURE**



Still from *The Unbuilt Monuments, A Virtual Architecture Film Series: Tatlin's Tower* (1999, direction and computer graphics: Takehiko Nagakura)

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## **Using this handbook**

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Check each section carefully so you understand the course structure, its timetable and exactly what's expected of you.

## 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 2020-2021 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 20<sup>th</sup> 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 nashogo vremeni* [A Hero of Our Time] IN ENGLISH. 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 English):
    - 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 online. 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 Gates of Europe: A History of Ukraine*** (2015): this book is an excellent history of East Slavic lands that today form Ukraine. It is 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
- Discussion sessions
- 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 5 thirty-minute discussion sessions. 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 SLA3 will have two SLA3 culture supervisions in Michaelmas in addition to the weekly grammar supervisions for SLA1. In Lent and in week 1 of Easter, the weekly SLA1 grammar supervisions become weekly supervisions combining language study with analysis of the culture materials assigned for SLA3. In weeks 2-4 of Easter, SLA3 students have 3 revision supervisions.

**Writing assignments:** Students in SLA3 submit 2 essays in Michaelmas; in Lent and the first week of Easter they submit a combination of essays, commentaries and essay plans for supervision. Essay topics are posted on Moodle at the start of the first two terms or are determined by individual supervisors. Essay work should be submitted in advance of all supervisions where it is required, as per the instruction of your supervisor. Writing assignments for the three revision supervisions 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. The difficulty of your reading in SLA3 will increase exponentially as the year progresses. At the beginning of the course, you will read in English, but by the middle of the term, you will start working on Pushkin's 'Bronze Horseman' in Russian, and over the winter break, you will read Lermontov's 'Bela' (*Hero of our Time*). Reading at the beginning of Michaelmas is deliberately kept light for SLA3 students, in order to allow you to focus on developing your Russian language skills, but that will change rapidly and you should use any extra time to do background reading in English. You must understand from the outset that you will need to commit to reading extensively and consistently.

**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

Reading and viewing listed by lecture topic **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.

## 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 'Bela.' In contrast to exams set before 2012-2013, this passage will appear **only in Russian**. There will be no translation.

**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 may not use substantially the same material to answer more than 1 question. This means you must be prepared to answer questions on at least 4 of the 5 topics (3 in Section B and 1 in Section C), in addition to commenting on 'Bela' (Section A).

### 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 SLA3 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 appear 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.

If you look at very old exam papers, remember that as of Tripos 2013 the SLA3 exam does not include translations of any extracts set for commentary in Section A or, for topics 2, 3, 4, and 5, in Section B.

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.



### 3. LECTURES

In Michaelmas and Lent, lectures are held online **once** weekly on Mondays at 4pm, with additional, key-skills seminars or discussion sessions Wednesdays at 2pm, as indicated by an asterisk below. No formal lectures are offered in Easter.

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

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#### TOPIC 1: BEFORE NATIONS

M1m	The Lands and the Peoples of Early Rus	(Pevny)
M2m	Rus Principalities: Myths Ancient and Modern	(Pevny)
*M2w	How to Write an Essay in MMLL/Slavonic	(Widdis)
M3m	Rise of Muscovy: Autocracy and Solidarity	(Pevny)
M4m	Tsardom of Russia: Claiming an Empire	(Pevny)
*M4w	Discussion of Topic 1	(Pevny)

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#### TOPIC 2: THE 18TH CENTURY AND ITS LEGACIES

M5m	Language and the Reforms of Peter the Great	(Zanon)
M6m	Empresses and their Polymaths	(Zanon)
*M6w	Versification 1 (working with syllabotonic meters, rhyme)	(Green)
M7m	Monuments in Verse: How to Read the 'Bronze Horseman'	(Green)
*M7w	How to Write a Commentary ('Bronze Horseman', Lermontov, etc.)	(Green)

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#### SET TEXT: LERMONTOV'S HERO OF OUR TIME

M8m	Imperial Ambition & Anxieties in the Caucasus	(Green)
*M8w	Discussion of Topic 2	(Green & Zanon)
L1m	19 <sup>th</sup> Century Subjectivities and Narrative Voices	(Green)

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#### TOPIC 3: THE COUNTRYSIDE: MYTHOLOGIZING THE NATIONAL SPACE

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

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#### TOPIC 4: THE CITY: MODERNITY AND TRADITION

L4m	Modernity and Tradition in the City: Unstitching Gogol's 'Overcoat'	(Green)
*L4w	Discussion of Topic 3	(Green)
L5m	The City and Avant-Garde Culture	(Widdis)
L6m	Revolutionary Visual Culture	(Widdis)
*L6w	Discussion of Topic 4	(Widdis)

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#### TOPIC 5: REVOLUTION: IDEOLOGY AND DISCOURSE

L7m	Stalinist Culture: Dominant Voices and Visions	(Goff)
*L7w	How to Prepare for the Exam	(Goff, Green, Pevny, & Zanon)
L8m	Stalinist Culture: Alternative Voices and Visions	(Goff)
*L8w	Discussion of Topic 5	(Goff)

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**\*\*\*COVID provisions for lectures\*\*\***

Due to the ongoing COVID crisis, all the **Lectures** will be held online (at least) in Michaelmas. These will take place **either live (via Zoom) or will be made available to you pre-recorded**. Please check your email often for announcements. All the information (and the link to the **meetings** will be posted on Moodle).

- **Monday** lectures (if occurring live) **will be** recorded. Be sure to keep yourself **on mute** for those sessions.
- **Wednesday** discussion session and skills seminars **will not be** recorded to give you an opportunity to participate freely.

#### 4. SUPERVISIONS

You are expected to submit written work by the deadline 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 SLA3 are tentatively set as follows, though individual supervisors may vary this schedule.

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

#### MICHAELMAS

Weeks 5-6	Topic 1: Before Nations	(supervision: essay)
Weeks 7-8	Topic 2: Empire and Monuments	(commentary on ‘Mednyi vsadnik’)

#### LENT

Week 1	Set Text: Lermontov’s ‘Bela’
Week 2	Set Text: Lermontov’s ‘Bela’
Week 3	Topic 3: Countryside
Week 4	Topic 3 Countryside
Week 5	Topic 4: City
Week 6	Topic 4: City
Week 7	Topic 4: City
Week 8	Topic 5: Revolution

\* Written assignments in Lent include essays, plans and short responses to texts and visual material. You will submit at least four pieces of written work by the end of the term. Your supervisor may also ask you to submit shorter assignments or essay plans in Lent. Over the Easter vacation you should plan to write at least one essay on Topic 5.

#### EASTER

Week 1	Topic 5: Revolution
Week 2	Revision
Week 3	Revision
Week 4	Revision

\* 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.

#### \*\*\*COVID provisions for supervisions\*\*\*

Whether to conduct supervisions online or in person is decided by each supervision group collaboratively with the supervisors and hinges on individual circumstances of all parties involved.

## 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 MMLL 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 Ksenia Zanon, has received your Raven IDs. Please address any questions about the Moodle site to Dr Zanon (kz292@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 MMLL 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 MMLL 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.

**\*\*\*COVID provisions for locating readings\*\*\***

All the readings are made available to you online:

[1] **all** (*primary, key secondary, and additional secondary*) sources are available on Moodle>[Reading List online](#)

[2] **be sure to check TOPIC folders for additional links/sources:**

[TOPIC 1](#)

[TOPIC 2](#)

[SET TEXT](#)

[TOPIC 3](#)

[TOPIC 4](#)

[TOPIC 5](#)

[3] all the **compulsory** supervision extracts are available to you on [Moodle>Supervision Tasks](#)

## 6. HOW TO USE THE READING LISTS

**1. Use the reading list in Section 8 as a guide to schedule your reading during the year.** 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: <https://www.mml.cam.ac.uk/plagiarism-guidance> and/or ask your supervisor for guidance.

## 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

Reading and viewing listed by lecture topic 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* (see below p. 17, [TOPIC 1 | ])

*Tale of the Life and Courage of the Pious and Great Prince Alexander Nevskii* in English translation by S. A. Zenkovsky in *Medieval Russia's Epics, Chronicles and Tales*, pp. 224-36. Audio recording of text:

[http://files.predanie.ru/mp3/tihvinskii\\_monastery/Nevsky.mp3](http://files.predanie.ru/mp3/tihvinskii_monastery/Nevsky.mp3)

Kalistrat Druzhina-Osorin, *The Life of Iuliania Lazarevskaia*, 1620s or 1630s, in English translation by S. A. Zenkovsky in *Medieval Russia's Epics, Chronicles and Tales*, pp. 391-399.

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.

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, 1655.

Геометрия, 1708.

Civil Script with Peter I's marks, 1710.

Юности честное зеркало, 1717.

Leontii Magnitskii, *Арифметика*, 1703.

### SET TEXT | Lermontov's *Hero of our Time*

Texts: Mikhail Lermontov, 'Bela,' from *A Hero of Our Time* [*Герой нашего времени*] (1839-1841).

### ТОПІС 3 | The Russian Countryside: Mythologizing the National Space

Texts:

Pushkin, "Derevnia" (Деревня, 1826)

Turgenev, "Svidanie" (Свидание, 1850)

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

### ТОПІС 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)

### ТОПІС 5 | Revolution: Ideology and Discourse

Texts:

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

Anna Akhmatova. **Ab initio students read the following excerpts from 'Реквием' (1935-1961) in Russian:** 'Vmesto predisloviia', 'Posviashchenie', 'Epilog' (both 1 and 2)

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

Visual culture of the Stalin era, for example: Posters



## 8. READING AND 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 Zanon (kz292@cam.ac.uk).

### TOPIC 1 | Before Nations

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

#### M1m: Lands and the People of Early Rus (Topic 1)

NO study of primary sources is required.

Key Secondary Sources:

Valerie A. Kivelson, Ronald Grigor Suny, *Russia's Empires* (Oxford: Oxford University Press, 2017), pp. 17-27.

Simon Franklin, 'Chapter 2. Scripts and languages', in *Writing, Society and Culture in Early Rus* (Cambridge, 2002), c. 950-1300, pp. 83-110.

#### M2m: Rus Principalities: Myths Ancient and Modern (Topic 1)

Primary sources for analysis:

Extracts from the *Tale of the Bygone Years* (Kyivan Rus): in the English translation by S.H. Cross and O.P. Sherbowitz-Wetzor, *The Russian Primary Chronicle: Laurentian Text* (Cambridge, MA, 1953): pp. 51-53 (prolegomenon and early settlers of Rus); 59-60 (years 859-866 – the Varangians and the 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); 124-132 (years 1012-1017 – dissension between *kniaz* Volodimir of Kyiv and *kniaz* Iaroslav of Novgorod, dissension among the sons of Volodimir, *kniaz* Iaroslav's assension to the Kyivan throne, the tale of Boris and Gleb)

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:

Henry Maguire, 'Likeness and Definition' in *The Icons of Their Bodies. Saints and Their Images in Byzantium* (Princeton, 1996), pp. 3-47.

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.

#### M3m: Rise of Muscovy: Autocracy and Solidarity (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.

Return to TOC

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

*Key Secondary Sources:*

C. Evtuhov, D. Goldfrank, L. Hughes and R. Stites, *A History of Russia* (Wadsworth, 2004), pp. 56-117.

Simon Franklin, 'Chapter 2: Production in the Graposphere, I: Primary Writing', in *The Russian Graphosphere, 1450-1850*, pp. 19-60.

Catherine Merridale, *Red Fortress: The Secret Heart of Russia's History* (London: Penguin, 2013), pp. 53-65.

**M4m: Tsardom of Russia: Claiming an Empire (Topic 1)**

*Primary sources for analysis:*

Kalistrat Druzhina-Osorin, *The Life of Iuliania Lazarevskaia*, 1620s or 1630s, in English translation by Serge A. Zenkovsky in *Medieval Russia's Epics, Chronicles and Tales*, pp. 391-399.

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

*Key Secondary Sources:*

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.

C. Evtuhov, D. Goldfrank, L. Hughes and R. Stites, *A History of Russia* (Wadsworth, 2004), pp. 118-157.

O.D. Shvidkovsky, 'Post-Byzantine "Mannerism" in the Muscovite State', in *Russian Architecture and the West* (2007), pp. 123-40.

**\*M4w: Discussion of Topic 1**

**TOPIC 2 | Empire and Monuments: the 18<sup>th</sup> Century and its Legacies**

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

*Primary sources for analysis:*

Скрижаль, 1655

Геометрія, 1708

Civil Script with Peter's marks, 1710

Юности честное зеркало, 1717

Leontii Magnitskii, *Арифметика*, 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: Empresses and their Polymaths (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* (Bristol Classical 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](#)

*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.

#### **\*M8w: Discussion of Topic 2**

\*\*\*\*\*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: Shifting cultural and social sensibilities: Visual Arts (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.

J. Tishler, 'Russian Painting During the Age of Romanticism' in Introduction to Russian Civilization. //

[http://www.dartmouth.edu/~russ15/russia\\_PI/Painting\\_romanticism.html](http://www.dartmouth.edu/~russ15/russia_PI/Painting_romanticism.html)

J. Tishler, 'Nineteenth-Century Russian Art: "Ideological Realism"' in Introduction to Russian Civilization.// [http://www.dartmouth.edu/~russ15/russia\\_PI/Russian\\_art.html](http://www.dartmouth.edu/~russ15/russia_PI/Russian_art.html)

### **\*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)**

Please make sure you are comfortable with the readings for the Versification 1 session and also look at:

Barry Scherr, 'Tonic Versification' in Victor Terras, ed. *Handbook of Russian Literature* (London: Yale Univeristy 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'

### \*L4w: Discussion of Topic 3

#### **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: Discussion of Topic 4

## 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.
- Evgeny Dobrenko, 'Socialist Realism', in *The Cambridge Companion to 20th-Century Russian Literature*, ed. Dobrenko/Balina
- Richard Dyer, 'Entertainment and Utopia' in *The Cultural Studies Reader*, ed. Simon During, (London, New York: Routledge, 1993), pp. 371-383.
- Hans Günther, "'Broad is my Motherland": the Mother Archetype and Space in the Soviet Mass Song,' in *The Landscape of Stalinism: The Art and Ideology of Soviet Space*, ed. Evgeny Dobrenko and Eric Naiman
- 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.

**\*L7m: How to Prepare for the Exam**

**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: Discussion of Topic 5**

## 9. ADDITIONAL RECOMMENDED READINGS

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 1: 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](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.'
- Plokhyy, 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

- Demus, Otto. *Byzantine Mosaic Decoration: Aspects of Monumental Art in Byzantium* (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. *The Russian Graphosphere, 1450-1850* (Cambridge, 2019).
- 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).
- Kaiser, Daniel H. and Gary Marker. *Reinterpreting Russian History. Readings, 860-1860s* (Oxford, 1994).
- 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).
- Pentcheva, Bissera. 'The Performative Icon', *Art Bulletin* LXXXVIII, no. 4: 631-55.
- Pevny, Olenka. '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).
- Rodley, Lyn. *Byzantine Art and Architecture. An Introduction* (Cambridge, 1994).
- Shvidkovsky, Dmitrii. *Russian Architecture and the West* (Yale UP, 2002).
- Zenkovsky, Serge A. ed. *Medieval Russia's Epics, Chronicles and Tales* (New York, 1974).

#### 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 18<sup>th</sup> 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*, no. 15(2): 325-40.
- Lunt, H. (1987). 'On the Relationship of Old Church Slavonic to the Written Language of Early Rus', *Russian Linguistics*, no. 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 18<sup>th</sup> 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*.' *Puškín 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): 265-286.
- 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.
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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

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New Haven: [Yale University Press](#), 2016.

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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.

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

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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

- Bernheimer, Charles C.. '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.
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- 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).
- Dobrenko, Evgeny. *Political Economy of Socialist Realism*. New Haven: Yale University Press, 2007.
- Fitzpatrick, Sheila. 'The Magic Tablecloth', extract from *Everyday Stalinism: Ordinary Life in Extraordinary Times: Soviet Russia in the 1930s*. New York: Oxford University Press, 1999.
- Lewin, Moshe. 'Society, state, and ideology during the First Five-Year Plan', in *The Stalinist Dictatorship*, ed. Chris Ward, pp. 166-197.
- Rittersporn, Gabor Tamas. 'The omnipresent conspiracy: On Soviet imagery of politics and social relations in the 1930s', in *Stalinist Terror: New Perspectives*, ed. J. Arch Getty and Roberta Thompson Manning, pp. 99-115.
- Taylor, Richard. 'Boris Shumyatsky and the Soviet Cinema in the 1930s: ideology as mass entertainment', *Historical Journal of Film, Radio and Television*, 6:1 (1986), 43-64.
- 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.