SYLLABUS Silver Age and Russian Culture

Fall Semester 2003

Requirements: Time/place: Wed 2:30-5:15 1221 CL
Class participation: Instructor: Jane G. Harris
Weekly comments on readings: Oral reports
3 Short papers [4-6 pp]
1 Term paper [20-25 pp]

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Readings: most in Library [check both Hillman and Dept. library], or Xeroxes.
The Bookstore should have English copies of Bely, Petersburg, Nagrodskaia Wrath of Dionysus, Sologub, Little Demon, as well as Barry Sherr, Russian Poetry: Meter, Rhythm, and Rhyme.

Please make sure you share library books/articles—better still, make copies for personal use.

Week  Date  Readings/Assignments
I  August 27  Introduction. Syllabus. Assignments

Goals: To try to gain a sense of this period as a historical and cultural entity, recognizing its vitality and its contradictions. To try to discover what it is that contributes to an “understanding” of a “unique” cultural period. To study the great variety of materials from this period in order to develop critical skills in both oral and written presentations. Although this course will focus on prose and drama, we will begin a discussion of Symbolist and Post-Symbolist verse. A more intense, in-depth study of poetry is covered in the course, “Symbolism, Acmeism, and Futurism.”

Expectations: A attendance and serious contribution to each day’s class discussion. Brief oral presentations on most days introducing the day’s readings [5-10 minutes]. Students will choose which topics of the day they would like to introduce. Purpose: to introduce students to the material in depth; to provide substantive material for class discussion. Oral reports on material that we may not be reading together as a class. Purpose: to present information to the class as well as an interpretation of a text [15-20 minutes]. 3 Short papers [4-6 pages]. Purpose: to present in writing or to develop ideas presented in oral reports. Your choice of topics [check with me if you are uncertain or need suggestions]. Term paper [20-25 pages] which may grow out of an oral presentation or report, or be inspired by a commentary on class readings. Purpose: to develop each student’s individual interests [see me, before final selection of topic, or if you need suggestions].

Format: Lecture/discussion and oral presentations

Background: Russia’s “Cultural Renaissance” as transition from Realism to Modernism; Historical, Cultural Context of the “Silver Age.” For our purposes, we consider this period to cover the timeframe 1881-1917, but in some cases, 1921 or so, i.e., the reigns of Alexander III (1881-1894) and Nicholas II (1894-1917).

Some Topics/Questions to be Considered while reading Silver Age materials:
(1) The relationship of history, literature, and culture in an age of “discontinuities” in consciousness [Foucault].
(2) New literary and cultural movements: Psychologism, impressionism, symbolism, acmeism, futurism
(3) New movements in the Arts: “World of art,” impressionism, decadence, symbolism, neo-realism, neo-classicism, cubism, futurism
(5) Education for whom? Educational reforms. Travel and tourism [e.g., trains, train stations].
(6) The Reading public, literacy, and ideology. Publishing: the rise of magazines, newspapers, publishing houses. “Thick journals” vs. specialized/thin journals, e.g., arts magazines, women’s magazines
Russian 2702 & Cultural Studies 2708: 1880s-1917

(7) Rise of capitalism: advertising, consumerism, commercialism, urban architecture, fashion, women as objects

(8) Society and the role of the arts: religion and para-religious thinking, e.g., the occult, Theosophy, etc., philosophy, psychology, epistemology. Famous names: Berdiaev, Merezhkovsky, Mikhailovsky, Nietzsche, Nordau, Rozanov, Shestov, Soloviev, Weininger, etc.

(9) Conceptualizing the Fin de siecle: Hope vs. Apocalypse. Political, social, philosophical changes, prophecies

(10) Psychology: the psychological, the psyche. Psychology and sexuality, and homosexuality. Translations of “psychological” treatises [e.g., Weininger], critiques of social/sexual types, typologies.

(11) Sexuality, women's roles, women's issues. Fantasizing dualities: “eternal feminine,” “femme fatale.” The woman question, the family question, the sexual question. Working women; educated women; women's careers, feminism and the “new woman.” 1908 Russian Women's Congress. Women's magazines as a new forum, a cultural institution.


(13) Performing Arts: theater, ballet, music: Diaghilev and the Imperial Theaters (1899+), Ballet (Fokine choreography, Nijinsky, Karsavina, Pavlova, dancers); theaters; M K HaT— Stanislavsky, Nemirovich-Danchenko; Kommissarzhevskaia Theater and Meyerhold (1905-07); M usic; Scriabin [Prometheus, 1910], Stravinsky [Firebird, 1910, Rite of Spring, 1913]; costumes and scenic design

(14) Internationalization of the Arts: interaction, mutual influences. Performance arts: the impresario [Diaghilev]; theater and dance groups; emigration. Imported ideas—reception of Western modernism in Russian [French impressionism; decadence; symbolism]; merchant patrons [Shchukin, M oderzov, Rabushinsky, etc.]; Reception of Russian modernism in the West: Ballets russes in Paris, music in Berlin (Medtner, Scriabin, Stravinsky). Translations of Russian literature: Maude (Tolstoy), C Garnett, etc.

(15) Russian Pictorial Art, painting, folk crafts: The Wanderers [Peredvizhniki], World of Art [Mir Iskusstva], influence of folk arts [Bilibin, A bramtsevo crafts movement], influence of Russian icons; Symbolism; Cubism, Rayonism, Suprematism. A slo, Stage and Costume design; fashion and design; book design; art magazines [World of Art, A pollon]. Famous names: Vrubel’, Benois, Bakst, Larionov, Goncharova, Chagall, Kandinsky, Malevich, Ekster, Rozanova, Stepanova, etc.


II Sept 3 Chekhov & the Short Story [1885-1904].

Gradual movement away from the novel, the long forms of Realism to what new forms? Later stories [after Sakhalin]. Thematics, tone, style, Impressionism/Symbolism.

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For Class Discussion: the later stories [with some reference to the earlier ones]


Physical and mental violence: “Pripadok” (“An Attack of Nerves” 1887), “Palata #6”


Assignments: Brief oral reports: (1) Choose 2 stories from #2, 3, or 4— for a 10 minute presentation. Identify key elements in Chekhov’s writing: Subject matter, theme, tone, narration? What connects Chekhov to Realism, what differentiates his work from his predecessors? What is new? Different? Any elements of “Impressionism,” “Symbolism,” in style or thematics?

Some suggested background and critical readings:

Recommended Reading: Early and Middle Stories; 1885-1890; Tone, mood, setting, thematics of social consciousness, esthetics of the imagination; perspectives of the child, the letter. Eg., “Zloumyshlennik” (“The Culprit/Malefactor”) “Toska” (“Heartache”), “Vanka,” “Spat’ khochetsia” (“Sleepy”), “Vragi” (“Enemies”), “Sirena” (“The Siren”), “Pari” (“The Bet”), “Skuchanaia istoriia” (“A Boring Story”) Read in Russian or English as many stories from 1880s as possible, and as many of Chekhov’s letters as possible to get a feel for the writer behind the texts.

Sept 10  Chekhov: Theater and Performance Art
Class Discussion of MKHAT (Moscow Art Theatre) and “Indirect action” dramas:
Readings: (1) Chaika [Seagull, 1896], (2) Diadia Vania [Uncle Vanya, 1899]. (3) Tri Sestry [Three Sisters, 1899-1901], and (4) Vishnevyi sad [Cherry Orchard, 1903-04].
Russian 2702 & Cultural Studies 2708: 1880s-1917


Please read all four major plays if possible, but focus on the earlier two for today. Consider similarities, difference within the stories. What is “new” in Chekhov’s drama? What concepts of Beauty or Truth or Goodness are found? How are they represented? Is there a spokesperson or does the ensemble dominate? How does this work? What symbols are employed? How are they utilized? What major devices does Chekhov use in creating character, plot, movement/action? Are there “Symbolist” elements? If so, what are they? How would you define them?

Assignments Students will be responsible for reading and discussing these plays in depth. We will focus on #1 and 2 today, and #3,4, on Sept. 24. You will see videos next week.

IV Sept 17

Class: View videos [see below]. Chekhov’s Theater—performances.

We will discuss the videos and plays next week. Think about the play itself as text and as a staged work. Also, consider issues of reception, i.e., what is the American emphasis? Why? How does it differ from the Russian? What might be the significance of the introductions to the videos? Try to compare Russian and American interpretations... Above all, enjoy the drama!!

(1) See Louis Malle version of Diadia Vania: Vanya on 42nd Street (1995; 119 minutes.)
   Note: This is an American[ized] version in the form of a dress rehearsal. Excellent acting.
(2) [and if the Kanchalovsky video of DV is “usable” see at least part of it]
(3) See Iurii Karasik’s version of Chaika (The Seagull) (1971, 99 min).
(4) View whatever else you have time/energy for, from the list below.

Ref to versions of C’s drama on film over the years since 1910s.

Videos available in Hillman Library, G-20, ground floor, in the back. You may view them independently or as a group. Ask for the videos by number, and tell them it is for this class.

(2) V-2731. Konchalovsky, dir. 1971. Russian version, but video may be in very poor condition, unless we have gotten a new copy. Try it, if it does not make sense, forget it.
(3) V-3197. Iurii Karasik, dir. Chaika (1971?) (99 minutes) A Russian version. Other available videos of Chekhov: View them, if you have time or energy... Or you may want to view parts of them, for comparison.
(4) V-3052: Laurence Olivier in Uncle Vanya (1963)
(5) V-2578, V-2579: Cherry Orchard (21, 22 minutes; excerpts)
(6) V-2557, V-2558: Three Sisters (118, 49 minutes)
(7) V-1469 BBC documentary, Three Sisters (60 minutes)
(8) Dramatization of 1899 short story: Dama s sobachkoi (1960), Jos Kheifits, dir

V Sept 24

Russian Estheticism: Seeking Justification for Art beyond Chernyshevsky’s Social Utilitarianism
Chekhov, and Late Tolstoy, (Gorky).

Class Discussion: First half

Discuss videos. Assignment: Read and Discuss: Tri Sestry and Vishnevyi Sad.

Consider Chekhov’s concept of Beauty. Relationship of Beauty of Morality, the Good. Same questions apply as for the other two plays, above. Also, consider theme of Dying, Change, Transformation in individuals and society.

**Assignment:** Readings: Tolstoy “Death of Ivan Ilitch” (1886)
Chekhov “The Bishop” [Arkhierei, 1902]:

**Class discussion:** Second Half Tolstoy’s new esthetics. How does it differ from “Realism?”
What does it contribute to, reflect, in the new directions in art?
[Note: We will use this text for discussions on Sept. 24 and Oct. 1]
What is Tolstoy’s focus? How can you define this aesthetic credo in “Ivan Ilich”? How does it differ from “Realism?” Any similarities to Chekhov’s story, “The Bishop”?
What is the How and Why of the focus on death and dying? What is the role of memory in these works?
What is the meaning/purpose/function of memory?
Recommended: Most popular drama from this period— for purposes of contrast
(a) Tolstoy “Power of Darkness,” [1886], (b) Gorky “Na Dne” [1901-02]

**VI. Oct 1 New themes: Sexuality as a new theme**. The Woman Question becomes the Sexual Question.

**Class discussion:** First Half What images and treatments of women, sex, marriage, the family, gender roles are raised and debated here? How do these representations of male/female relations differ from that of earlier works?
Theories of Art – Tolstoy, Nietzsche, Nagrodskaia – as expression/contemplation of the power of Morality vs. Beauty? What key issues are raised in these works? What is “new”?

**Assignment:** Readings: (1) Tolstoy, _Kreutzer Sonata_ (1889): Music and sexuality.
& Review Tolstoy’s “What is Art?”
Continue discussion from last time: How do Tolstoy’s esthetics apply to Kreutzer Sonata?
Any connections, similarities to Ivan Ilich?
(2) “Nietzsche in Russia” [Xerox];
Rec’d: Also sprach Zarathustra; Birth of Tragedy
NB: Expansion of the senses, sensuality, sexuality, and art

**Second Half:**
(3) Evdokiia Nagrodskaia’s novel, _Wrath of Dionysus_ (Gnev dionysa, 1910):
Painting and Sexuality & theories of Nietzsche, Weininger, et. al.
[Read novel in English or Russian]
(4) Handouts: excerpts from Women’s magazines: Fashion and the Feminine
Role of the journey, of train travel, in both of these works? Why use first person narration?

Rec’d Background reading: Laura Englestein _The Keys to Happiness: Sex and the Search for Modernity in Fin-de-siecle Russian_; Osip Mandelstam _Shum vremeni_ (The Noise of Time) [on 1890s, looking from the 1920s];
also Bram Dijkstra, _Idols of Perversity: Fantasies of feminine evil in Fin-de-siecle culture_ [Little on Russia; but Western influences were very significant regarding these issues, especially for Decandents/Symbolists].
See also, B. Granoien “Wings & ‘The World of Art,’” in _Russian Literature Triquarterly_, no. 11 1975, pp 393-405 [And: Homosexuality as a theme; Kuzmin, _Wings_ (Kryl’ia, 1907)].
See also: Painting: Bakst portrait “At supper” (1902); theater productions: Wilde “Salome”; Blok’s verse: “Beautiful Lady”; Advertisements, fashion models in women’s magazines _Damskii mir, Zhenskoe delo, Zhurnal dla khoziaek_; other magazines _Apollon_, 1909-1918

**AFTER 1894, Death of Alexander III, Fully established contacts with the West**

Class discussions will focus on the role and function of the manifestos and journals.

Assignment First half of class: What is a manifesto? What do these particular ones propose, proclaim? Think about their role and function based on the readings, handouts.

How do these esthetic doctrines differ from Tolstoy’s “What is Art?” From “Realism?”

1) Handouts: Manifestos of Symbolism: First Generation: Merezhkovskii, Rozanov, Briusov
2) Handouts: Manifestos/Essays: Second Generation, Soloviev, Belyi, Ivanov
3) The specialized “thin” journals of Symbolism, Modernism, and culture of the late 1890s-early 20th century

Readings:
1) Handouts: Chronology for Symbolism; information on Symbolism, background, names, the Canon of Symbolism
2) Summary comments of Symbolism/Modernism: Handout of Marjorie Perloff, “Modernist Studies” [fr Greenblatt and Gunn], pp. 154-178
3) Manifestos: [Read for Oct. 8 and for Oct. 15 and later]
   (B) VV Rozanov “On Symbolists and Decadents” [fr Religiia i kultura, 1901]
   (C) Valery Briusov “Istiny” fr Severnye Tsvety, 1901
   (D) Valery Briusov “Kliuchi tajn” [Keys to the Mysteries] fr Vesy #1, 1904.
   (E) Belyi, “Simvolizm kak mi roponimanie” (Mir Iskusstva, #5, 1904)
   (F) Ivanov, ”Mysli o simvolizme” [w manifesto poem], (Musaget, 1912)
   (G) Soloviev: “Obshchii smysl iskusstva” (1890)

Second half of class: Student Oral Reports on journals: [20 minutes]

Assignments: Reports on Vesy (1904-1909) and other magazines - Pick two-three years. Examine the entire contents from philosophical essays, to literary pieces, to book reviews, theater reviews, etc. What does reading this journal tell you about the culture it represents, the zeitgeist of the age? What kinds of literary theory/criticisms are found? What approaches to literature/culture do you detect? Who/what is being read, discovered? What artists, writers, philosophers, critics are cited? Why are the magazines so significant? What kinds of Covers do they have? Pictures?

Note the new elegant, “esthetic” journals vs. old “tolstye zhurnalny”

**Mir Iskusstva** (1898-1904, Diaghilev)

**Vesy** (1904-1909, ed., Briusov/Bely)

**Zolotoe Runo** (1906-10, N.P. Riabushinsky; part of task: to inform the West about Russian arts, thus in French and Russian

**Novy Put’** (Merezhkovsky, Gippius, Rozanov)

**Apollon** (1909-1917, eds., S. Makovsky, Annensky, Gumilev). Background bibliography, examples: World of Art, see John Bowlt, “The World of Art” SARC, pp. 397-432. Also, ch. 4 in Avril Pyman, History of Symbolism

*Apollon*, see Denis Mickiewicz, “A pollo and Modernist Poetics” SARC 160-96
SARC = Silver Age of Russian Culture, eds. Carl & Ellendea Proffer [Ardis, 1971]
Read as much as you can of these magazines
Other recommended background reading: A vril Pyman, History of Symbolism; Ronald Peterson, History of Symbolism [both 1994]

VIII Oct 15 Symbolist verse and Oral Reports:
(1) So-called First generation poets (2) Second Generation poets
Themes, Poetics, Manifestos. Esthetic vision and Realization via Poetic devices...
Background Reading: (1) A vril Pyman, History of Symbolism, chapters 2-3; Ronald Peterson, chapter 2.

Class activities:
(1) Discussion of French forerunners, “models”; background for First Generation poets: Read Baudelaire poems: “La Voix” (fr Poèmes Supplémentaires) and “Élévation” (1857, fr Freurs du Mal) [See handouts]
(2) Student reports on Decadent/Symbolist poets in group one: a 5-10 minute oral presentation. First Assignment: Each student is responsible for a presentation of one poem of one of the first generation poets as an example of the early Symbolist experience & movement. If you can relate the poem to one of the Manifestos, please do so. See list below.
(3) Discussion of Second generation poets: background Soloviev, Bely, and Ivanov Manifestos.
(4) Second Assignment: Each student is responsible for a ten-minute oral presentation of one poem of one of the second generation poets as an example of the later Russian Symbolist experience and movement, Alternative: OR you may wish to take a theme and compare 2-3 poems. Select a poet and poem from each of the groups listed below, and try to read as many of the poems listed as possible for class discussion.

Baudelaire. Translations of French verse. Themes of duality, imagination, beauty, etc.
Class Readings from Handouts. Mostly from Vladimir Markov, Modern Russian Poetry (Bobbs-Merrill)
Read as much as you can in addition to the selected poems, which have been chosen as “models” of what was most “typical” of the given poets.
Page references are to further readings in the Markov anthology, unless otherwise noted:
1. First Generation:
Balmont pp. 2-17 “Ia mechtoiu lovil” (In My Fancy), “Ia— iziskannost’” (“I’m the exquisite
voice”).


**Sologub** pp 90-107, “Skuchnaia lampa” (Now the dull light in my lamp), “Zvezda Mair” (The Star, M air).

2. **“Second Generation” Poets:** Russifying Symbolism

Soloviev, Blok, Bely, Ivanov. The “German” Tradition. THeurgy.

Annensky [closer to A cmoists; but of older generation. Does not fir this categorization]


**Ivanov:** Themes of theurgy [transcendence through poetic experience], apocalypse, etc. pp. 130-145 “A l’piiskii reg” (Alpine Horn), epigraph to his manifesto, “M ysl o simvolizme” [see L iteraturnye M anifesty I, Wilhelm Fink V erlag, pp. 37-40], “Ispytanie” (A Test)

See also: Ivanov’s manifesto, “Thoughts on Symbolism” in RLT #4, pp 151-158

**Blok** Themes of the city, the beautiful lady, snow masks, “the Twelve” (1918) pp. 158-89

“Devushka pela v tserkovnom khore” (A girl was singing: 4-stress dol’niki), “Ia prigvozhden k traktirnoi stoike” (I’m nailed fast to the tavern counter), “O doblestiakh...” (On this sorrowful earth I would forget), “V restorane” (In the restaurant), “Unizhenie” (Humiliation), “Noch’, ulitsa, fonar’, apteka” (Night, street, street-lamp, drugstore) A ND “The Twelve” (Xerox)

**Bely** 190-95 “Otchaian’e” (Despair), “A se” (T o A sya)

**Thematic readings:** [These Poems are in Markov]

**Theme of the city:** see Gippius, “Peterburg,” A nnensky, “Peterburg,” Blok “Noch’, ulitsa, fonar’, apteka” (Night, street, street-light, pharmacy)

**Theme of New Art and Destruction**/apocalyptic vision and coming of the Revolution: Briusov “Griashchii guni” (Coming Huns) and Ivanov, “Kochevniki krasoty” (N omads of Beauty), Blok “Dvenadtsat’” (“The Twelve”)

**Theme of a Statue:** Annensky, “’Pace’: Statuia mira” (Statue of Peace), Ivanov, “Nartsiss” (Narcissus)

IX 22 Symbolist and Neo-realist Prose [2 antithetical social/cultural trends]:

**Symbolist Readings:** Please read the Russian originals to the degree that you can, then the English translation, see Russian Literature Triquarterly/RLT #4, or Silver Age of Russian Culture/SARC.

**Class discussion** will focus mainly on thematics and narration. Also, note how these works adhere to Symbolist doctrine.

**Assignment:** Read Symbolist PROSE:

**Theme/Forms of Madness:** [Russian X eroxes] Briusob (1) “The Republic of the Southern Cross” RLT #4, pp 93-106, SARC 289-302; (2) “Now When I Have A wakened” RLT #4, pp. 107-112; SARC 302-309 A nd (3) “M ramornaia golovka. Rasskaz brodiagi” Zemnaia Os’ (Moscow: Scorpion, 1907). See also, J. Grossman

**Themes of Religion and/or Eroticism**
1. Gippius “He Had Descended” RLT #4, pp. 117-25; SARC 313-20
2. L. Zinovieva-Annbil, “33 A bominations” SARC 325-48; RLT #9, 94-116

**Estheticism and the Power of Beauty**: Sologub, “Poison Garden” RLT #4, pp 65-81; SARC 261-76 and Hawthorne’s “Rappacini’s Daughter”

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**Oct 29**          **Readings: Sologub; and Neo-realistic or Neo-romantic Prose**

**Assignment:** Read Symbolist and non-Symbolist prose

1. **The first part of class discussion** will be devoted to Sologub, *Little Demon*— novel [1892-1902, pub’d 1905, 1907]. Again read as much as you can in Russian.
   - Do you find any similarities with Sologub’s verse in thematics, style, tone, use of language? What makes this a decadent/symbolist novel?
   - Criticism: Read Erofeev’s Introduction to Penguin edition, and Xeroxes of other critiques of Sologub [Gornfel’d, Gippius, S. Rabinowitz]

2. **The second half of the class** will focus on stories [a very rich variety of prose fiction] associated with other literary trends of this period: **Neo-realism, Neo-romanticism**. What are the major distinguishing features of the themes and style of these stories? Many of these writers below worked with Gorky on his magazine, *Znanie*, but did not necessarily support the Revolution.
   - Gorky: “Chełkash” (1894), “Dvadtsat’ shest’ i odna” (26 Men and a Girl, 1899)
   - Tolstoy: “Posle ba la” (1903; published 1911)
   - Bunin: “Legkoe Dykhanie” (1916) [Xerox]
   - Khlebnikov: “Nikolay” (1913)

**Recommended background reading:** on the autobiographical prose of/dealing with this period [Bely, Rozanov, Remizov, Mandel’stam, Pasternak], see *Autobiographical Statements in 20th Century Russian Literature*, ed. JG Harris (1990).

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**Nov 5**          **Bely’s novel, Petersburg [1913, 1916-21] and its Criticism**

**Reading:** [Russian and English translation by M aguire and M almstad] Try to read as much as possible in Russian. **NB:** Notes to English translation are very useful.

**Class Discussion and Student Reports** on the novel, and different critical approaches to it.

**Student Reports** on one of the critical readings on Bely: books by Vladimir A lexandrov, John E lsworth, Roger K eys, J. M ochulsky, S. C ioran, J. H olthusen, M aria C arlson, etc. Also, see D. B etha *The Shape of A pocalypse in M odern Russian Fiction*, chapter 2 [1989] OR another work not listed here. However, if you choose something else, please confirm with me.

- What kind of novel is this? How does it characterize or relate to this period [esp. 1905]? What are the key themes? Why does Bely use the kind of narration he does? What aspects of symbolism are found? What new developments are present? Is it a symbolist novel?
Assignments: Student Reports: You are responsible for reading at least one critical text, and reporting on it to class [10-15 minutes]. Define its main focus, report on the critical approach: thesis and assumptions, as well as its application to Peterburg.

XII Nov 12 Symbolist and Anti-symbolist trends in the other arts.
Class discussion: What aspects of the Symbolist movement are expressed through the fine arts, music, etc.? What other trends emerge in the painting, music, arts of the day? NB Picasso’s “Les Demoiselles d’A vignon” (1907) is often considered the “first modernist painting”

What anti-Symbolist reactions/tendencies emerge in the arts? Theater, music, paining?
Reading and Viewing: Minimal Overview: See Camilla Gray, The Russian Experiment in Art: 1863-1922. [Frick Fine Arts Library]
Also, Russian Avant-Garde Art: The George Costakis Collection [Abrams], Russia, the Land, the People: Russian Art, 1850-1910 [fr Tretiakov and State Russian Museum, 1986 Smithsonian catalogue]; Catalogues: Paris-M oscow, and Berlin-M oscow; Catalogues of Malevich, Larionov and Goncharova, Burliuk [associated with the futurists], et. al. Y ablonskiaia, Women Artists of Russia’s New Age; Russian and Soviet paintings [Hirshhorn catalogue]. Articles and books by John Bowlt, Charlotte Douglas, Gail Harrison, e.g. on Kandinsky, Al. Exter., L. Popova, Check holdings in Frick Fine Arts Building Library. Or see me about borrowing books, or women’s magazines.

Assignments: Student Reports: Pick an artist or arts group, arts subject, or examine a composer, the ballet, or early cinema, or fashion images in the magazines that you would like to study and prepare an oral report [15-20 minutes].
Suggestions: (1) Diaghilev’s World of Art Exhibitions: 1899-1906, St. Petersburg; e.g., Benois, Lanceray, etc.
(2) V rubel’ [1856-1910], Chiurlenis [1875-1911]
(3) Bakst [1866-1924] and theater design
(4) Blue Rose movement [art as theurgy]—2nd generation symbolist painters
P. K uznetsov (1878-1968), P. Utkin (1877-1834), Borisov-M usatov (1870-1905)
(5) K andinsky, Jawlensk y expressional influence
(6) Larionov, Goncharova: Primitivism, icons, Russian traditions
(7) Sudeikin and paintings for Stray Dog Café/Cabaret [see A khmatova, “Cabaret”]
(8) Synthetis of theater, ballet, music, painting verse: “Victory over the Sun,” Futurist opera.
M atiushin, K ryuchenyx, et. al.
(9) Women artists: A lexandra Ekster, Stepanova, Goncharova, Liubov Popova
(10) Cubism, cubo-futurism, rayonism, suprematism, etc. Abstract movements
(11) Chagall, M alevich
(12) Scriabin, Stravinsky
(13) Diaghilev’s Ballets russes
(14) Early Russian cinema, E. B auer, et. al.
(15) Arts colonies, i.e., A Bramtsevo, Talashkino
(16) Fashion (review of fashion and/or women’s magazines)

XIII Nov 19 Reactions vs. Symbolism: Symbolist heresy: Futurism
Class Readings and discussion: Futurism manifestos – “Poshchechina” [Slap in the Face of Public Taste] 1912; and “Slovo kak takovoe” 1913.

What are the distinguishing features of Futurism? What do the futurists have in common with the Symbolists? Where do they break with them?
(1) Readings: Markov anthology [pp] and other handouts:
Mayakovsky “A vy mogli by?” (1913); K horoshee otnoshenie k loshadiam” (1918) and “Po mostovoi moei dushi” (1913) [poet’s first booklet]; “Pro eto” (1923)—[Marshall trans]; other poems, M arkov, pp. 524-69.

Kruchenykh pp. 360-61 V ysoy (1913)
Khlебников pp. 326-330: “Zakliatie Smekhom” (“Incantation by Laughter”) (1910); “B obeobi pelis’ guby” (1912); “Chudovishche—zhilets vershin” (1912); “E — e! y-ym! V es’ v potu” (1921), and other pieces

Early Pasternak, pp. 586-591 “M arburg,” “U roki Angliiskogo,” and others
Early T svetaeva, pp. 428-35 “Chetvertyi god,” “Imia tvoe,” “Zveriu-berloga,” (all 1916); V se-velikolep’e” (1921), and others

NB: Basic elements of Futurism? Verbal play; sound play; new language; self-sufficient word

(2) Critical readings: Marjorie Perloff, The Futurist movement [European futurism]
Vladimir Markov, Russian Futurism: on friendship between Futurist poets and Formalist critics, esp. Jakobson, Brik, Shklovsky, see Victor Erlich, History of Formalism [Y ale UP]

Assignments: Student reports: Each student is responsible for a 10 minute presentation of one poem of one of the above poets as an example of the Futurism.

X IV Nov 26 No class. Thanksgiving.

X V Dec 3 Reactions vs. Symbolism: Symbolist heresy: Acmeism & Apollon
Annensky. Gumilev, Makovsky & role of journal Apollon (1909 - 1918)
A ssociated with Neoclassicism. The arts. Exhibitions of French impressionism.

Class Readings and discussion: (1) A cmeism manifestos:
(1) Gumilev, “Nasledie Simvolizma i Akmeizma,” 1913
(2) M andel’stam “Utro Akmeizma” 1913, but published in 1919
(3) Gumilev, A khmatova. M andelstam. M anifesto poems - 1913 [xeroxes]

(2) O ther Poems: M arkov anthology handouts + other xeroxes
Gumilev pp 234-53 + “Zhiraf”
A khmatova pp. 256-281 & women’s world of early 20th century
M andelstam pp. 282-322

Recommended Critical readings: on Acmeism, see JG Harris, Osip M andel’stam, ch. 2; on M andelstam, Lydia Ginzburg, O lirike, last chapter; see books by Clare Cavanagh, Grigory Freidin, J G Harris, Omry Ronen, D mitry Segal; on A khmatova, see books on Susan A mert [later verse], S. Ketchin, V V. Vinogradov, S. L eiter, B. K atz and Timenchik, S. Driver, and the A khmatovskie chteniia [of various years] ed. B y N. K oroleva. On Gumilev, see work of Timenchik, E. R usinko, S. C ioran

Assignments: Student reports. Each student in responsible for a 10 minute presentation of one poem of one of the above poets as an example of the Acmeism movement.

X VI Dec 10 ASSIGNMENT: Final oral reports on term papers
The Term Paper should be a 20-25 page research paper on a subject of special interest to you. It can be an extension of one of your earlier presentations. Y our final oral report on this paper should be no longer than 20 minutes.

Requirements for:
ORAL REPORTS and PRESENTATIONS:
You will be required to write up 3 of these, your choice [4-6 pages]
1. For each **Brief report** [5-10 minutes],
   a. Always briefly provide context for your subject
   b. Then concentrate on a close reading of the text from whatever perspective you think is most appropriate [cite critics, when appropriate], or one you wish to try out. See me, if you have questions.
   c. Use the report to stimulate discussion; if there is time, we will try to make some generalizations in class, using your presentation as a base, i.e., comparisons with other works under discussion, so you can also offer us some questions to contemplate!

2. For each **15-20 minute report**:
   Emphasis should be on presenting as complete a picture as possible of your subject
   a. Background
   b. Context
   c. The work under discussion
   d. Critical interpretations you found useful, and why
   e. Your conclusions, questions

3. **Report on Vesy**, or other journal, or book which the whole class has not necessarily read
   a. Provide as much information as possible on editorial policy, circulation, audience, etc.
   b. Contents, type of articles and literary works. Do a content analysis
   c. Analysis of key articles and/or literary works
      Include information on contents, advertisements [if any], pictures, cover, etc.
   Conclusion: how it reflects, promotes Symbolism, symbolist ideas, values, theory, and practice.

4. **All written work should be turned in by the last week of the term**, the week of Dec 8-13, **BUT DO NOT wait to hand in everything at once**. The earlier you turn in work, the earlier I can get back to you, and the happier we will both be.