



INTRODUCTION

Readings in Russian Literature: The Nineteenth Century
IIIT Hyderabad
January 3, 2024



Aleksandr Pushkin on his horse, and the Queen of Spades
V. Vizu, Graffiti
Pushkin Street, Kharkov, 2008

Some of the greatest prose in World Literature

"This was the century when Lev Tolstoy debated the question of **non-violence** through the prisms of philosophy and religion; when Fyodor Dostoevsky pondered over the **psyche of human beings**, pushing them to their extremes in his writings, and wrote one of the first creative texts of **existentialism**; and when Anton Chekhov wrote stories and plays that totally **shifted paradigms and principles of representation** on page and stage. Across the span of the century, writers of novels, novellas, and short stories grappled with fundamental questions about humanity ..."

Some of the Greatest Prose in World Literature

“The impact of nineteenth-century Russian literature far exceeds its specific time and milieu ... It has inspired figures as diverse as Sigmund Freud, Friedrich Nietzsche, Mahatma Gandhi, Virginia Woolf, Martin Luther King Jr, and Anita Desai ...”



Lev Tolstoy and Anton Chekhov in Yalta, 1901

Some of the Greatest Prose in World Literature

“The course will discuss **issues fundamental to the study of literature, psychology, sociology, and philosophy** through the lens of these texts and **seek to understand their status** as an indispensable and enduring body of writing in world literature.”



Ukrainian Postage Stamp commemorating Marko Vovchok

Three Key Questions

We will reflect on three key questions through our reading of nineteenth-century Russian short stories:

1. What were the major moments and concerns of Russian literature during this period, and how are these still relevant today?
2. How did the form of the Russian short story change over the course of the century, and what was the socio-cultural context for these developments?
3. What was the long-term impact of these events for literature in general?

**Readings will be uploaded on Moodle regularly.
(Also consider reading relevant parts of *The Cambridge History of Russia, vol. 2*)**

Course Outcomes

- On successful completion of this course, students will be able to
- 1. critically interpret, analyze, and appreciate Russian literature (and by extension, other kinds of texts and narratives as well) and its contributions to art and thought of the modern world;
- 2. examine and discuss the literary merit of creative texts beyond casual impressions or value judgements, acquiring – in the process – fundamental skills in oral and written communication;
- 3. connect human, creative expression to the issues that make up and are made by the world in which we live;
- 4. apply this basic foundation in the study of creative writing to conduct further research on literature, including computational research on topics associated with literature; and
- 5. understand the socio-historical background and material foundation of modern Russia, whose geopolitics plays a crucial international role in our times.

Grading Plan and Dates

Type of Evaluation	Weightage (in %)
Quizzes	20% (2 x 10%)
In-Class Writing Assignments	20% (2 x 10%) February 14th March 20th
Mid-Semester Exam	25%
End-Semester Exam	35%

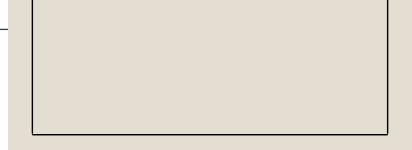
Agenda for Week 1

- Introduction of the cultural history of Russia to frame the course:
 - The Russian Enlightenment (Today)
 - The Nineteenth Century (Saturday and coming Wednesday)



Olga Shapir, 1891

A handwritten signature in cursive script, likely belonging to Olga Shapir, positioned below her portrait.



THE RUSSIAN ENLIGHTENMENT

January 3, 2024

Peter the Great (r. 1682-1725)

- Russia called Tsardom of Muscovy by outsiders until 1721, when Peter I called it the Russian Empire.
- Responsible for ushering Russia into the future through forcing its westernization
 - Introduction of European practice of starting the year in January and counting the years from the birth of Christ
 - Promoted political marriages with European royalty
 - Forced western dress on the court
 - Forced all Russian men to shave off their beards
 - Westernization widened the gap between the elite and the masses

Портрет Петра I (1672–1725)
Portrait of Peter I (1672–1725)
Probably Jean-Marc Nattier (1685–1766)
Oil on Canvas
Hermitage Museum





Peter the Great Built the Russian Navy to improve Russia's position on the seas
and allow for more maritime trade

Vodootvodny Canal in central Moscow

Zurab Tsereteli

To commemorate 300 years of the Russian Navy, 1997



Peter the Great (r. 1682-1725)

- Boosted manufacturing and exports
- Founded St. Petersburg, which became the imperial capital for two centuries, in 1703
- Founded St. Petersburg State University in 1724; first university in Russia

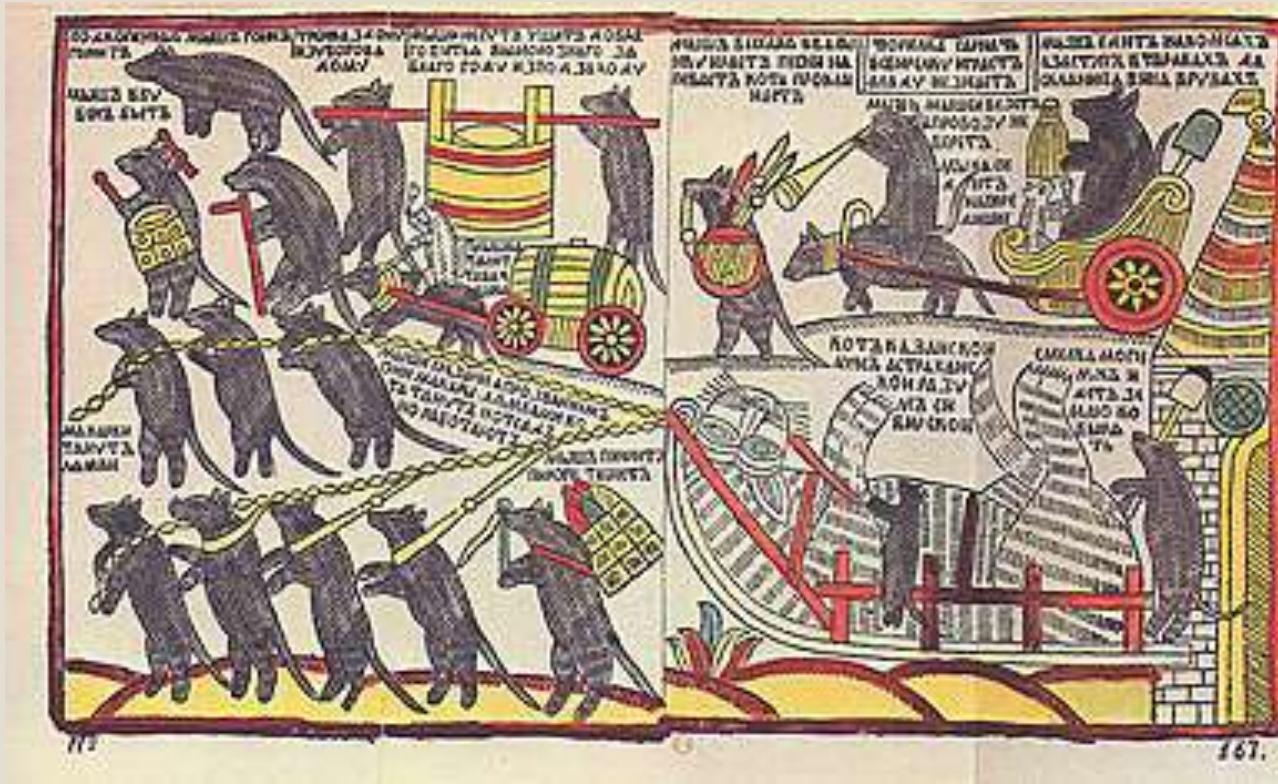
Медный всадник
The Bronze Horseman (1782)
Etienne-Maurice Falconet

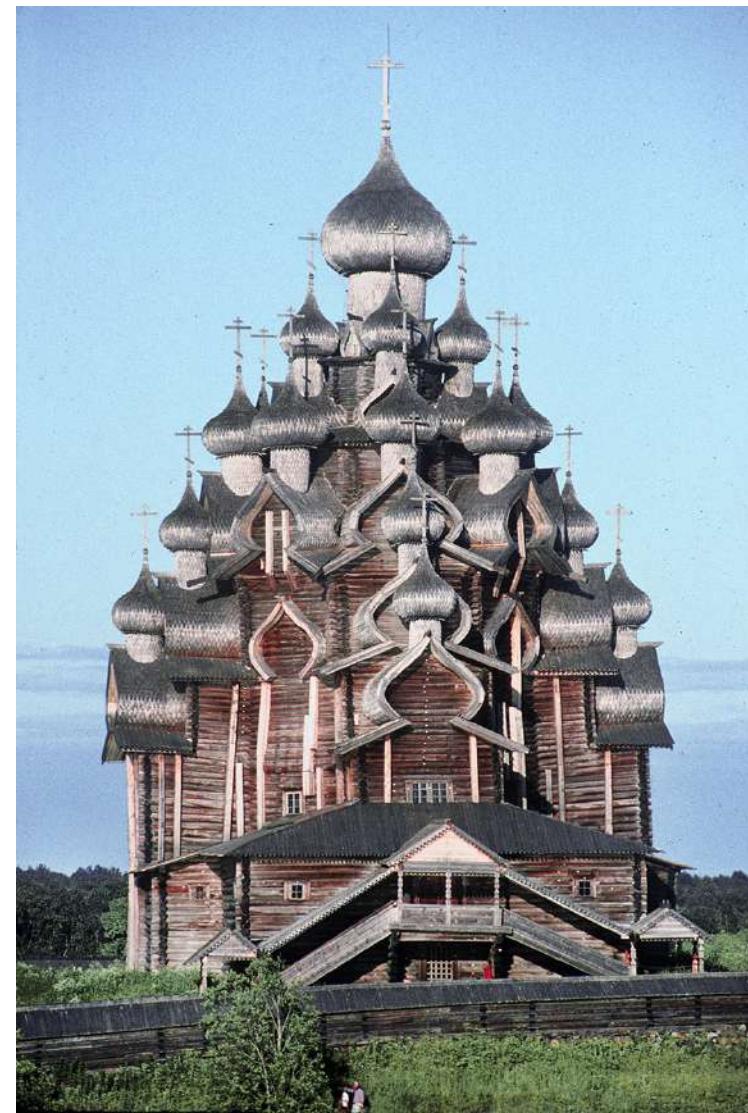


Peter the Great (r. 1682-1725)

- Hired many European artists, architects etc.
 - Initiated an extensive program of producing and creating westernized Russian art and architecture
 - Dedicated buyers, collectors, and diplomats would purchase and procure things for him
- But the new culture was unevenly distributed, and there was little attempt to impose it outside St. Petersburg.
 - Traditional styles, forms, and themes continued in painting (icons, lubki) and architecture (so-called “Moscow Baroque”).

Carlo Bartolomeo Rastrelli
Bronze bust of Peter I (1723-30)







Peter the Great (r. 1682-1725)

- Also, this was a period of transition:
 - Few independent, private patrons and initiatives in secular art,
 - Limited opportunities for Russian artists to assimilate new subject matter,
 - Clients' preference for prestigious foreign originals.
- No Academy or school for the arts.

Carlo Bartolomeo Rastrelli
Bronze bust of Peter I (1723-30)



"The Barber Wants to Cut Off an Old Believer's Beard"
Lubok wood print
18th cent. Russia
Harvard Fine Arts Library, USA

“the Devil's hooves ...”

'Peter the Great', Tsar of Russia, with Minerva
Jacopo Amigoni (c.1682-1752), after
National Trust, Treasurer's House, York



“icon of the anti-Christ ...”

- But the foundations of westernized culture had taken firm root among the upper classes and did not die out after Peter I.
- Also, his successors continued this program of westernization.
- Very little fiction, poetry, or drama appeared in print during Peter's reign. Possible reasons:
 - Government-sponsored publishing had other practical priorities
 - Lack of leisure for private reading among Russia's small, literate elite whose tastes were not geared to a European definition of reading or literary culture
 - However, lively oral and manuscript-based literary culture flourished: lives of saints, picaresque stories, romances
 - A kind of “print revolution” in non-fiction in Peter's reign.

Literary Culture in Petrine Russia

- A hundred times more non-fiction print than in the previous century:
 - European, Asian, and American land and sea maps
 - Prints, portraits, and books in Slavonic and Dutch languages
 - Russia's first newspaper, *Vedomosti* (f. 1703), which carried information about military and diplomatic affairs
- Literacy rates low, demand for books uneven.
- 40% of all books published were religious literature.
- State and church made efforts to increase literacy rates.

Literary Culture in Petrine Russia

Minor Figures

- Catherine I (1725-7), Peter II (1727-30), Ivan VI (1740-1), Peter III (1761-2)
- Anna (1730-40) – considered too German in influence and taste; Elizabeth (1741-61) – considered too extravagant

“an amazing confection of vast length, its turquoise blue walls set off by white stone and gilded ornamentation and ornate plasterwork ... gilt-embellished rooms, full of rare furniture and porcelain, mirrors and chandeliers” (Hughes 78)

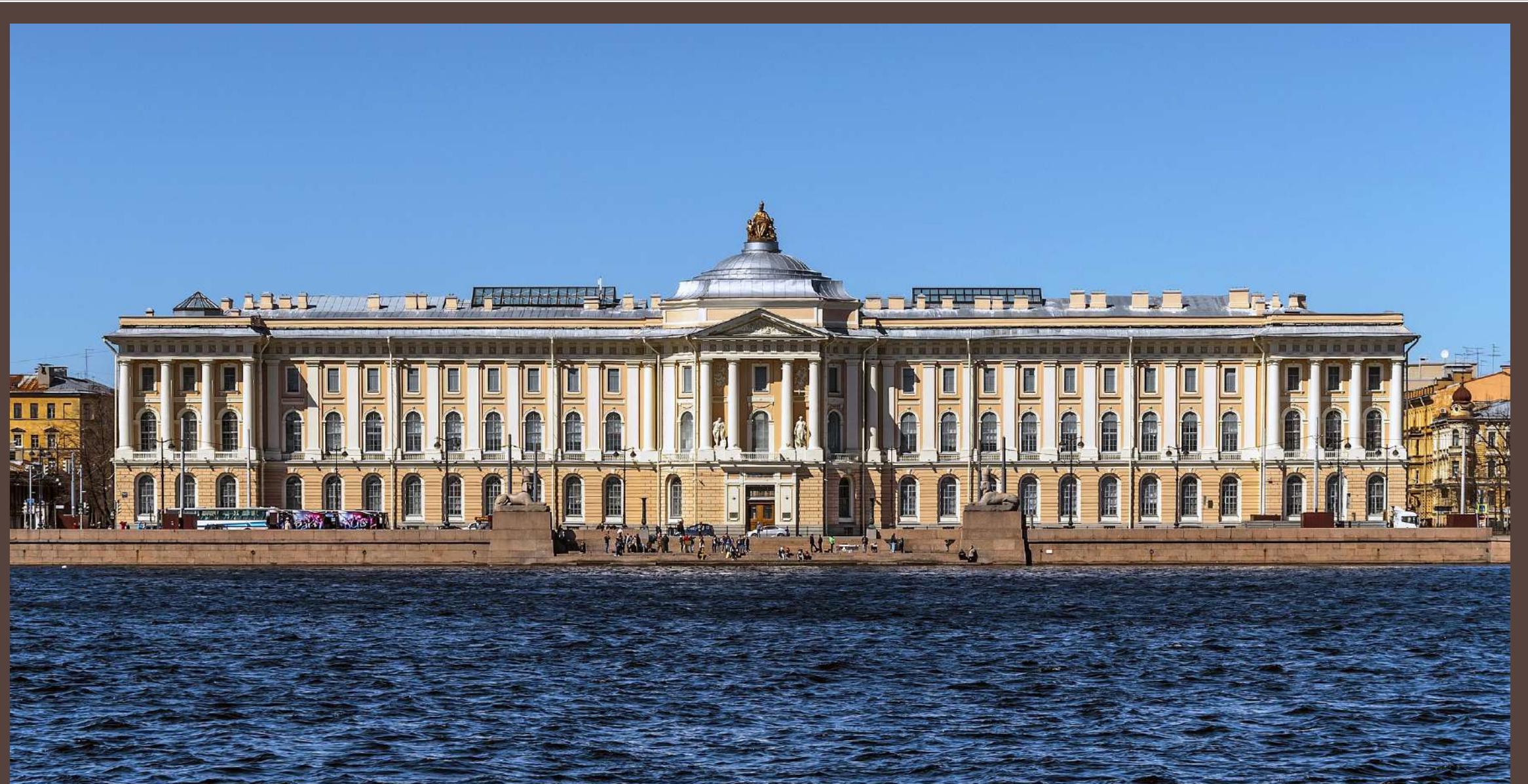


Francesco Bartolomeo Rastrelli

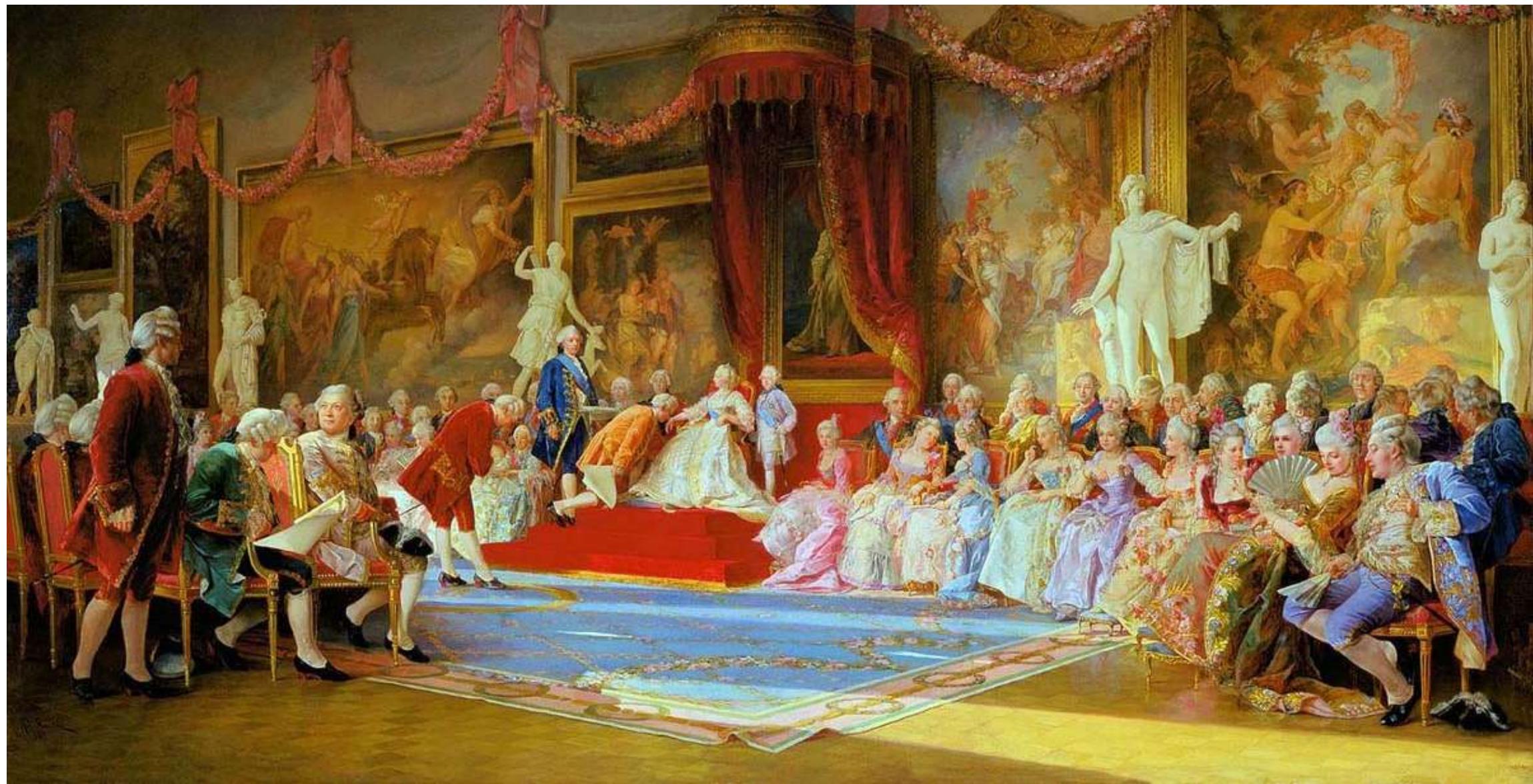
Catherine Palace

Tsarskoe Selo

Built in the reign of Anna (1740s-1750s)



Imperial Academy of the Three Fine Arts (architecture, painting, sculpture), founded in 1757 by Ivan Shuvalov during the reign of Elizabeth



Инаугурация Императорской Академии художеств (1757; Inauguration of the Imperial Academy of the Three Fine Arts), Valery Jacobi

Oil on canvas, 1889 The Louvre

Literary Culture before Catherine II

- **Verse satires** that mocked those who were opposed to Peter I's reforms and rejected science and learning.
- **Panegyric verses** to celebrate imperial achievements: Mikhail Lomonosov (1711-65), who was also a scientist and co-founded Moscow University (1755).
- **Experimentation with western literary genres** and learning foreign languages
- **Literary magazines proliferated, more educational institutions**
- Development of **Russian theatre**, serious writing of Russian and French-style plays
- **Literacy rates continued to be low**, and few people had the opportunity to seek an education. Court service demanded that nobles dedicate all their time and efforts to the court.
- Peter III's biggest achievement was to free the nobility from this compulsory service, which allowed hundreds of nobles to patronize art in the provinces and, also, travel abroad.

Catherine the Great (r. 1762-1796)

The Russian Enlightenment

Портрет императрицы Екатерины II
Portrait of the Empress Catherine II (post-1782)
Unknown, Oil on canvas
Yekaterinburg Museum of Fine Arts



Will to Power



A Reading of Voltaire's The Orphan of China
in the Salon of Marie Thérèse Rodet Geoffrin (c.1812)
Anicet Charles Gabriel Lemonnier

- Enlightenment Rationality
 - Reason is universal
 - Rationality has to be contextual
- Foundation of Knowledge
 - Other plausible methods to know reality are not based on universal reason
- Reason can explain all that exists
 - Reason flattens all uniqueness and particularity
 - Incapable of explaining everything
- Age of Reason was Age of Power
 - Rationality is actually the ideas of a particular set of people at a particular historical moment

Catherine the Great (r. 1762-1796)

“a **passion** for architecture and landscape gardening ... an **indefatigable** author, of plays as well as legislation, and an **insatiable** collector. Among her tally of acquisitions were approximately **4000 Old Masters**, which included 225 paintings offered to Catherine after Frederick the Great could not afford to buy them and the eight Rembrandts, six Van Dycks, three Rubens and one Raphael in the Pierre Crozat collection. Catherine also bought coins and medals, objets de vertu, applied art and porcelain, of which one of the most spectacular examples was the **944-piece Green Frog Service**, 1773-4 by Josiah Wedgwood, featuring British scenes” (Hughes 81)

Портрет императрицы Екатерины II
Portrait of the Empress Catherine II (post-1782)
Unknown, Oil on canvas
Yekaterinburg Museum of Fine Arts





Russian Neoclassicism

The Tauride Palace (1783-9)

Built for Grigory Potemkin



The Eighteenth Century in Russian Culture

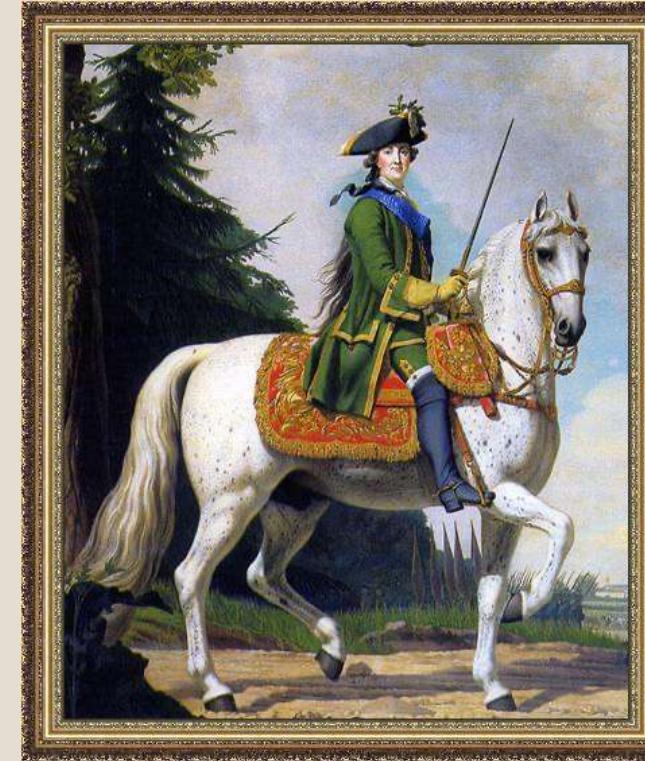


- Dominated in Russia by
 - **Classicism (harmony, restraint, proportion, perfection)** as a theme in different artistic approaches ("schools" or "movements"), e.g. Baroque, Rococo, Neo-Classicism, Gothic.
 - Inspiration and influence of German and French culture, as opposed to earlier Polish-Ukrainian sources
- Following other European monarchs, **Catherine II presided over an intense phase of Neoclassicism in architecture.**
- **"Space and proportion, not ornament, were the watchwords."**
- Consequently, the Baroque so popular in Rastrelli's time was on its way out (Hughes 81).

Catherine the Great (r. 1762-1796)

- Catherine II implemented Neoclassical principles not only in St. Petersburg; she also initiated a **massive civic project** involving building trading arcades, official residences, universities/schools, and civic buildings.
- Her **nobles too began to transform the Russian landscape** along the same lines, building Neoclassical dwellings, landscaped gardens with artificial water features, temples dedicated to the Greek muses and pantheon.

“classical St. Petersburg stamped a more or less uniform blueprint over the empire, giving visual expression to notions of antique harmony and order” (Hughes 82).



"Поход на Петергоф" (Конный портрет Екатерины Великой)
"Journey to Peterhof" (Equestrian Portrait of Catherine the Great; 1762)
(In the uniform of the Imperial Guard)

Vigilius Eriksen
Oil on canvas
Grand Peterhof Palace



CULTURAL LIFE ON COUNTRY ESTATES

group of church singers

“Some performed collectively in choirs, theatrical and dance troupes or horn bands, while individuals who showed promise were trained as actors, master craftsmen, painters and architects” (Hughes 83).

Serf Artist Ivan Argunov (1729-1802)

“Even serfs trained in a Western idiom were expected to discard vestiges of ‘rustic’ aesthetics. In Portrait of an Unknown Woman in Russian Dress (1784) by the serf artist Ivan Argunov (1729-1802), it is unclear whether the attractive subject is a peasant in her Sunday outfit (perhaps a wet nurse) or a noblewoman in fancy dress” (Hughes 84).



Портрет неизвестной в русском костюме
Portrait of an Unknown Woman in Russian Costume (1784)
Oil on canvas
Tretyakov Gallery

Catherine the Great (r. 1762-1796)

- Wrote twenty-five plays
- Legislative guide for internal reforms
- Memoirs
- Prolific writer of letters, maintained a sixteen-year correspondence with Voltaire
- Built
 - The Hermitage Theatre (1783-6)
 - The Bolshoi Theatre (Ballet; 1785)
 - Hermitage Museum is based on her collection

Catherine II in the Guise of Minerva (1789-90)
Fedot Shubin
Marble Statue
The State Russian Museum, Mikhailovsky Palace
St. Petersburg





Catherine the Great (r. 1762-1796)

- Theatre played an important role in the creation of a sphere of civic activity, a public sphere.
- Major trends in drama: didactic and moralistic plays, with comedic elements

“Plays could satirise foibles and abuses of the system, but not the system itself” (Hughes 85).

“a debate about the nature of satire, whether it should be aimed at human vices in general, as the empress believed, or against named persons” (ibid., 86).

Catherine II in the Guise of Minerva (1789-90)
Fedot Shubin
Marble Statue
The State Russian Museum, Mikhailovsky Palace
St. Petersburg

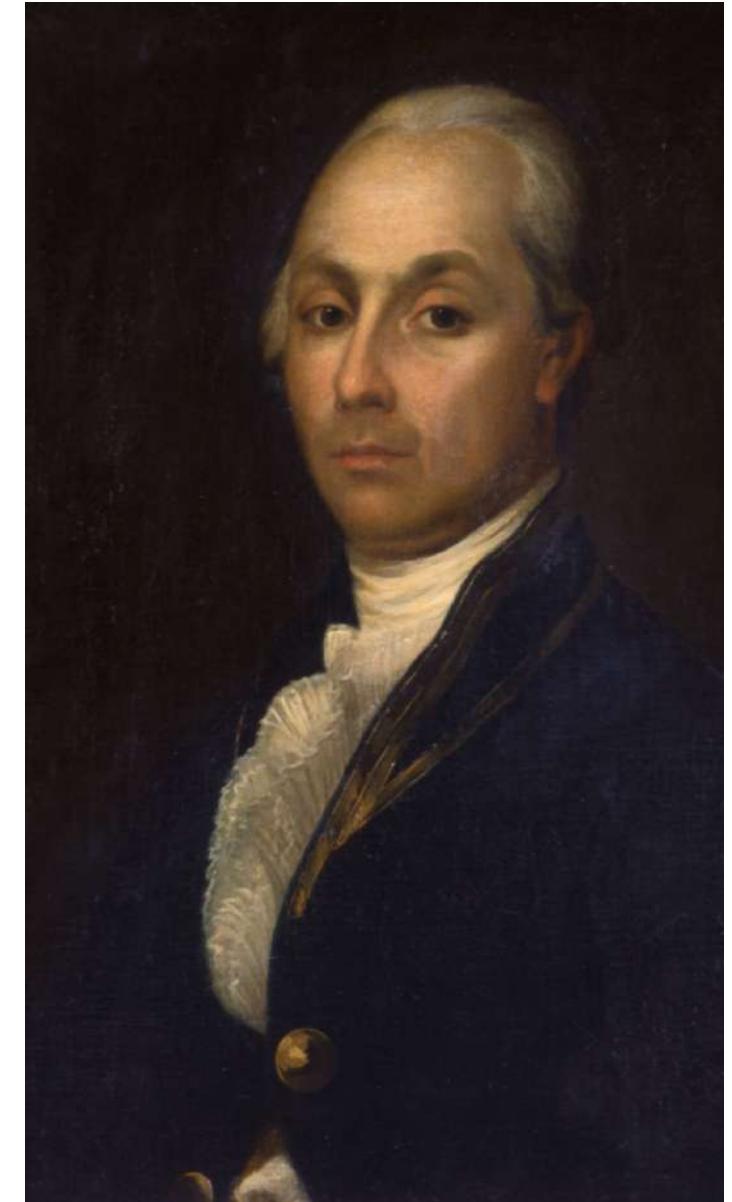
Trends in Russian Literature

(in the second half of the 18th Cent)

- Talent was assessed on the basis of the **skill with which established and expected genres, which were based on western genres and models**, were used.
- **Translations from English and French** accounted for at least a fourth of all publishing.
- **French and British novels** particularly provided models for Russian novelists.
- **500+ literary journals existed in the 1780s**, some of which contained anonymous articles by Catherine II herself.
- Important literary figures of this time: Denis Fonvizin, Gavril Derzhavin, Anna Bunina (Russia's first professional woman writer), Nikolai Karamzin, Aleksandr Radishchev

Trends in Russian Literature (in the second half of the 18th Cent)

“For much of Catherine’s reign there was a remarkably free press, without a central censorship authority, with prohibitions confined to heresy, blasphemy and pornography. In 1783 private individuals were given permission to run printing presses” (86).

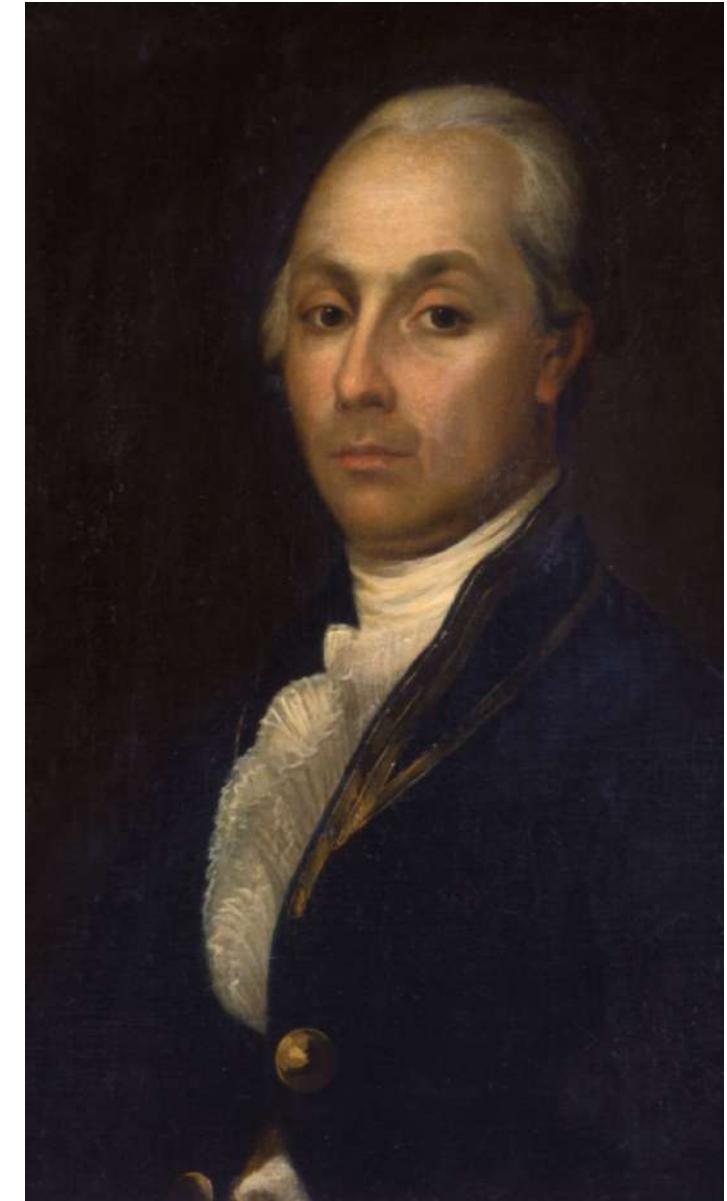


Aleksandr Radishchev (1790)
Unknown
Oil on canvas

Trends in Russian Literature (in the second half of the 18th Cent)

- About Radishchev's novel Путешествие из Петербурга в Москву (Journey from Petersburg to Moscow, 1790), Catherine II wrote:

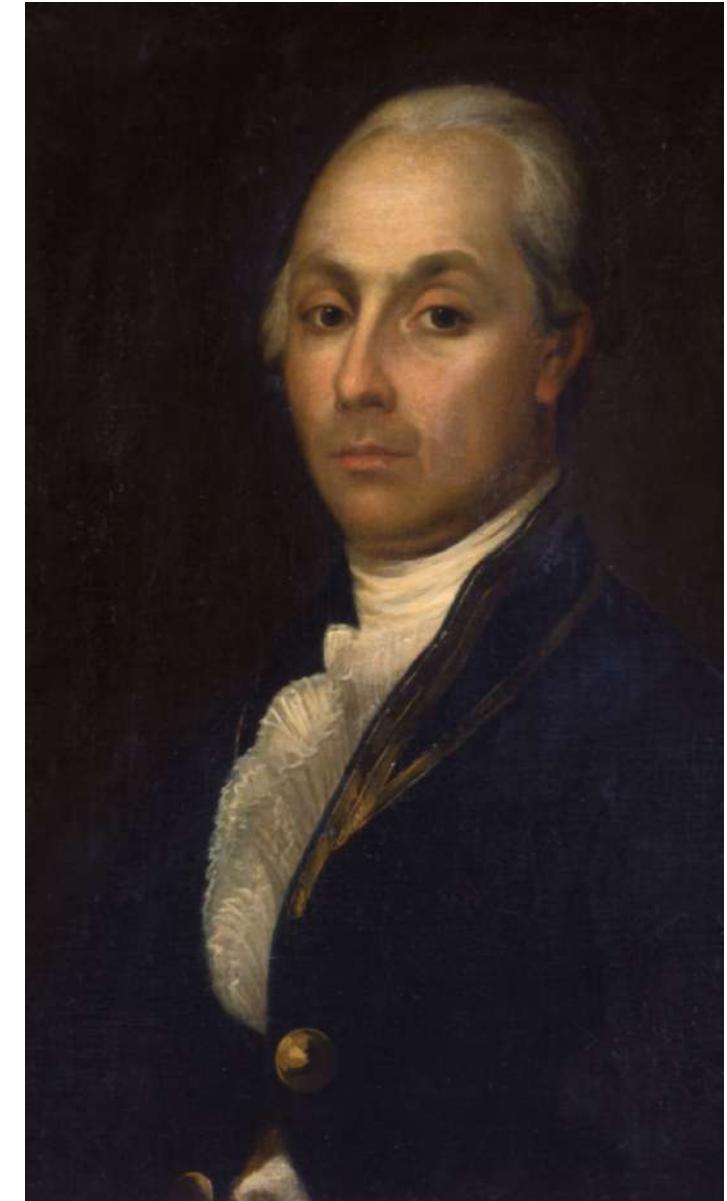
“The purpose of this book is clear on every page: its author, infected with ... the French madness, is trying in every possible way to break down respect for authority, to stir up the people’s indignation against their superiors and against the government ... He is a rebel worse than Pugachev” (qtd in Hughes 87).



Aleksandr Radishchev (1790)
Unknown
Oil on canvas

Trends in Russian Literature (in the second half of the 18th Cent)

- Only thirty copies reached readers, and the rest were confiscated.
- Radishchev was sentenced to death, the sentence later commuted to ten years of exile in Siberia → becomes the standard method to deal with literary dissent or protest.
- But ...



Aleksandr Radishchev (1790)
Unknown
Oil on canvas



Коронование Екатерины II
The Coronation of Catherine II (1777)
Stefano Torelli
Oil on Canvas
Tretyakov Gallery

The Status Quo

“By and large, the small, literate, largely noble public shared the empress’ belief in a combination of autocracy ‘without despotism’ and serfdom ‘without cruelty,’ adorned with Westernisation. It had no time for alternative systems or values, still less for revolution. Rather, in the spirit of German Enlightenment, it favoured rational improvement of the **status quo**. Opposition, when it occurred, tended to come from conservatives, who believed that Westernisation had gone too far” (87).



The ‘Dilemma’ of 18th Cent. Russian culture (Hughes 88)

- If westernization had not taken place in this manner, Russia would have lagged behind major developments in Europe and trailed behind other European countries and realms.
- But was it its destiny to remain an imitation of western Europe?
- What was Russia’s own identity as an independent country? Was there any such thing as a Russian spirit or soul, and if yes, what was it?

Портрет Екатерины II в русском наряде
Catherine the Great in Russian Costume (c.1780)
Unknown



- At the same time,
 1. the secularization of the Russian state,
 2. the westernization of Russia, and
 3. the binary between elite and peasant is frequently overstated (Hughes 89-90).

Портрет Екатерины II в русском наряде
Catherine the Great in Russian Costume (c.1780)
Unknown

- The state and rulers used religion to legitimize their rule; icons were in great demand and were the basic training of Russian artists.
- Foreign writers commented on the Asiatic nature of the Russian court.
- Peasants and serfs came to towns and cities, and nobles had country estates where they lived and were raised by serfs.

Портрет Екатерины II в русском наряде
Catherine the Great in Russian Costume (c.1780)
Unknown



The ‘Dilemma’ of 18th Cent. Russian culture

(Hughes 88)

- Unlike other European countries, 18th cent. Russian culture was **limited in its social range and marked by the overwhelming influence of the court.**
- **Few opportunities for independent cultural or literary activities outside the provisions made available by the state**, such as state presses for writers or the academy for painters.
- Beyond the nobility, **a strong private commercially oriented sector was yet to develop.**



“[T]he bourgeoisie was missing. And there were few dissenting voices. By and large, when Russian writers praised monarchs, painters and sculptors flattered them and architects provided grandiose backdrops for their ceremonies, it was because of a genuine commitment to the values they represented. From the 1760s the doctrines of Enlightened Absolutism provided a theoretical and philosophical underpinning to such support”
(Hughes 89).



Defining Basics

- The Russian Empire:

***“Continental scale ...
almost invariably
entailed multiethnicity”
(Lieven 19).***

Defining Basics

- The Russian Empire:

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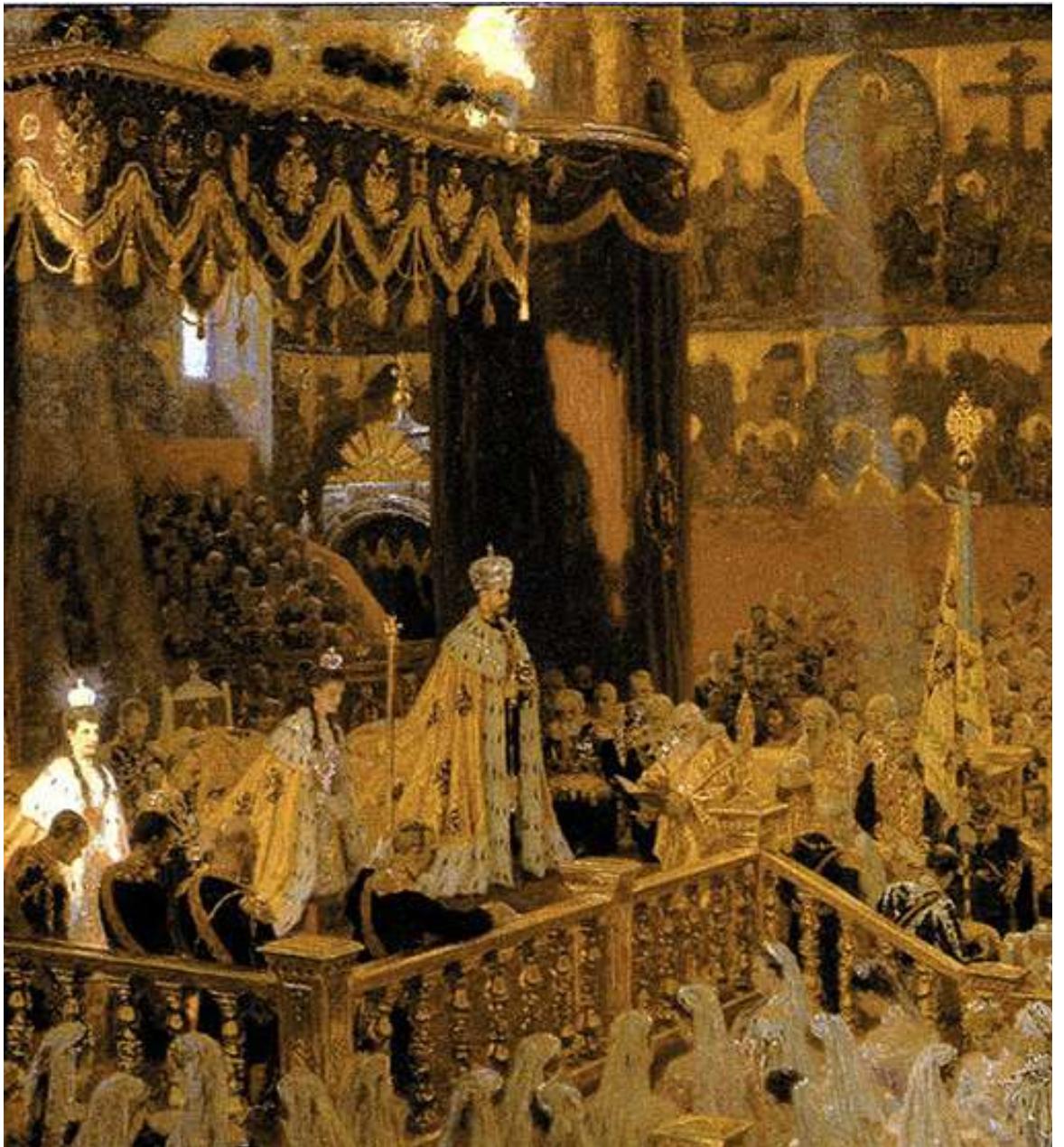




Topr (1866; Market)
Nikolai Nevrev
Oil on Canvas(?)
Tretyakov Gallery

Defining Basics

- The Russian Empire: “tsarist autocracy and its alliance with a serf-owning nobility” (Lieven 11)
 - Serf-owning nobility only answerable and accountable to tsar for their legitimacy and survival.
 - This concentration of power was an effective, enduring, and exploitative mechanism for mobilizing resources from a huge realm.
 - It is only in the nineteenth century that a university-educated bureaucracy emerges to govern this landmass (11-12).



Class, not Ethnicity

- The Russian Empire was defined by dynasty and aristocracy, not by ethnic Russian ties or central national spirit along questions of ethnic belonging.
- All aristocrats formed a class, with those of non-Russian identity treated differently but much better than Russian or other serfs.
- The empire never had a single uniform strategy for dealing with non-Russian minorities (Lieven 21-2).

Coronation of Nicholas II and Alexandra, 1896

The Nineteenth Century

- Russian philosopher Pyotr Chaadayev, the Westernizer, in 1836:

“situated between the two great divisions of the world, between East and West, with one elbow resting on China and the other on Germany, we ought to have united in us the two principles of intellectual life, imagination and reason, and brought together in our civilization the history of the entire globe. But . . . Alone in the world, we have given nothing to the world, taught the world nothing; we have not added a single idea to the fund of human ideas; we have contributed nothing to the progress of the human spirit, and we have disfigured everything we have taken of that progress . . . We have never taken the trouble to invent anything ourselves, while from the inventions of others we have adopted only the deceptive appearances and useless luxuries” (qtd in Bartlett 92).

The Nineteenth Century

"By the time of the 1917 Revolution, it was no longer possible to claim that Russia had merely borrowed from other cultures, [sic] and contributed nothing original of its own. In the space of a hundred years, the country's artistic life had been transformed beyond recognition, as the feelings of inferiority which were the residue of Russia's brusque Europeanisation in the eighteenth century gave way to a pride in national achievements. The subsequent discovery of Russian culture, combined with the constraints imposed by the constant threat of censorship, had ultimately galvanised Russian artists, writers and musicians into forging a cultural identity that was distinctive precisely for its strong national character. As soon as Russian creativity was given the conditions to flourish in the nineteenth and early twentieth centuries, a profusion of novels, symphonies, paintings and operas poured forth which were of a calibre never encountered either before or after" (Bartlett 93-4).



"Kutuzov at the conference of Filii deciding to surrender Moscow to Napoleon" (1880)

Aleksei Kivshenko

Oil on canvas

Tretyakov Gallery

But ...

- During the occupation of France in 1814:
 - Russians were astounded to see liberty in action, which confused patriotic feelings associated with 1812. They concluded that the root of Russia's problems was serfdom.
- Impact on art: stagnation, and the only art promoted and patronized by the state was classical art, techniques, and principles.
 - Since 1804 (r. Alexander I), all writings had to be submitted to a censor for approval, pending changes.
- Decembrist Uprising, 1825.





Napolean Crossing the Alps (1801) by Jacques-Louis David
Oil on canvas



Bonaparte Crossing the Alps (1848-1850) by Paul Delaroche
Oil on canvas



Preparation for the Exam (1864)
Ilya Repin
Oil on Canvas

Romanticism vs. Realism

The Enlightenment with its emphasis on rationality and reason was a reaction to general ignorance and the unbridled power of both State and Religion.



Preparation for the Exam (1864)
Ilya Repin
Oil on Canvas

Romanticism vs. Realism

- Romanticism
 - Beauty, Expression, Sensibility, Imagination
 - Impact on Nationalism:
 - Sense of national sentiment formed through a shared collective heritage, a common cultural past, accessible through folk culture and past cultural artefacts (epics, songs).
 - Idea of the lone, tormented genius/hero, e.g. Napoleon – a national hero
 - Revolution: liberty, equality, fraternity; the idea of a nation being its people



Preparation for the Exam (1864)
Ilya Repin
Oil on Canvas

Romanticism vs. Realism

- Realism 
- Mimics/Represents reality
- Attempts to be truthful and reduce artificiality
- Subject matter real, no supernatural or speculative elements



A.S. Pushkin (1799-1837)

- By the 1820s and 1830s the secular platform for art and science initiated by Peter I away from the control of religion pays off as **an independent Russian literary culture emerges, which is original and unique to Russia and distinctly Russian in perspective.**
- Pushkin publishes *Evgeny Onegin* (“Eugene Onegin”; 1823-31), a novel in verse
- In 1836, he launches the *Sovremennik*, which became Russia’s most famous literary journal.
- One of the first professional Russian writers

Портрет Александра Пушкина
Portrait of A.S. Pushkin(1827)
Orest Kiprensky
Oil on Canvas
Tretyakov Gallery

Other Developments

- **Vissarion Belinsky**, Russia's first professional critic, who remains pre-eminent, debuts with an article which is celebrated as the “manifesto of a new era in the history of Russian civilization” (qtd in ibid. 95)
 - supports social reform and change, their representation in art.
- **Nikolai Gogol**'s play *The Government Inspector* (1836)
- **Mikhail Glinka**'s opera *A Life for the Tsar* (1836)
- **Mikhail Lermontov**'s *A Hero of Our Time* (1839)

Pushkin's Politics



"Восстание Декабристов" (19th cent.)

The Decembrists' Revolt

Vasily Timm

Oil on Canvas

Hermitage Museum

Pushkin's Politics

- Pushkin was an **ardent liberal**, and his convictions included the abolition of serfdom.
- He was sent into exile several times by the state for his views.
- His poem “Ode to Liberty” was found among the possessions of the Decembrists. Summoned to Moscow and placed under state surveillance.



“Восстание Декабристов” (19th cent.)
The Decembrists’ Revolt
Vasily Timm
Oil on Canvas
Hermitage Museum

Pushkin's Politics

“Где ты, где ты, гроза царей,
Свободы гордая певица? —
Приди, сорви с меня венок,
Разбей изнеженную лиру...
Хочу воспеть Свободу миру,
На тронах поразить порок.”

*“But you, great scourge of tsar and king,
Proud Muse of Freedom, where are you?
Come rip my laurels off. Bring stones
And crush this coddled lyre. Let me
Sing to the world of Liberty
And shame the scum that sits on thrones.”*



“Восстание Декабристов” (19th cent.)
The Decembrists' Revolt
Vasily Timm
Oil on Canvas
Hermitage Museum

Pushkin's Politics

*“Лиши там над царскою главой
Народов не легло страданье,
Где крепко с Вольностью святой
Законов мощных сочетанье”*

*“Heavy on every sovereign head
There lies a People's misery,
Save where the mighty Law is wed
Firmly with holy Liberty”*



“Восстание Декабристов” (19th cent.)
The Decembrists' Revolt
Vasily Timm
Oil on Canvas
Hermitage Museum

Pushkin's Politics

*“Владыки! вам венец и трон
Дает Закон — а не природа;
Стоите выше вы народа,
Но вечный выше вас Закон.”*

*“O Monarchs, you are crowned by will
And law of Man, not Nature's hand.
Though you above the people stand,
Eternal Law stands higher still.”*



“Восстание Декабристов” (19th cent.)
The Decembrists' Revolt
Vasily Timm
Oil on Canvas
Hermitage Museum

Pushkin's Politics

- In a private audience with Tsar Nicholas I:

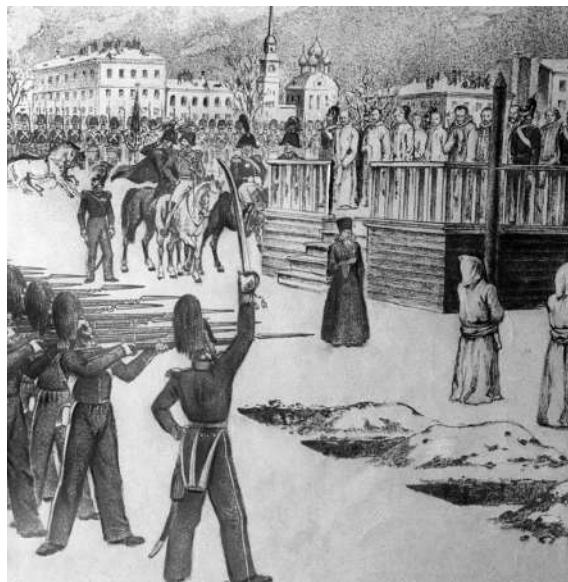
***“On Senate Square
with the rebels.”***



“Восстание Декабристов” (19th cent.)
The Decembrists' Revolt
Vasily Timm
Oil on Canvas
Hermitage Museum



"Applying Handcuffs in Siberia" (date unknown)
Aleksander Sochaczewski



"Semionov-platz Mock Execution Ritual" (1849)
B. Pokrovsky
Pencil or Charcoal (?) Drawing

Exile

- Standard policy of the state: exile and/or imprison liberal writers, artists, philosophers with dangerous views.
 - Pyotr Chaadayev
 - A.S. Pushkin
 - M.Y. Lermontov
 - F.M. Dostoevsky

Works Cited

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 - Hughes, Lindsey. "Russian Culture in the Eighteenth Century." 67-91.
 - Bartlett, Rosamund. "Russian Culture: 1801-1917." 92-115.
- Pushkin, Aleksandr Sergeyevich. "Вольность: ода." Translated by A.Z. Foreman, "Ode to Liberty." Not dated. Accessed Jan 5, 2023.
<http://poemsintranslation.blogspot.com/2015/07/pushkin-ode-to-liberty-from-russian.html>
- Various sources and class notes in Russian.