

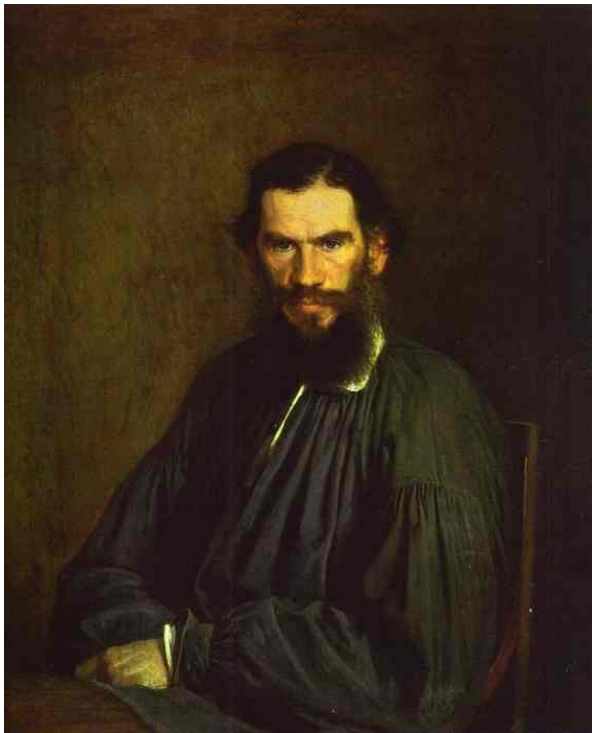
The World of Anna Karenina  
History 202-302  
Spring 2007  
Mondays, 2-4:30 PM, College Hall 315-A

Professor Holquist ([holquist@sas.upenn.edu](mailto:holquist@sas.upenn.edu))  
Office Hours: Weds., 1-2 PM, and by appointment

Mailbox: College Hall 206  
Office: College Hall 208-D

Leo Tolstoy's great novel *Anna Karenina* (1875-1877) is an epic tale of passion, intrigue, tragedy, and redemption. It is also a penetrating portrayal of Russian life and society in the period following the Great Reforms of the 1860s. This period, the second half of the nineteenth century, was the time of the flowering of the Russian novel and Russian realist painting and also the age of Russia's imperial glory. Yet it was also a time of the gentry's decline and of great self-doubt and criticism within Russian society. In this course we will use *Anna Karenina* as the starting point for a multifaceted exploration of nineteenth century Russian history and culture. Among the topics we will discuss are family life, social relations, modernization and industrialization, gender and sexuality, revolutionary movements, imperialism, and political power. While the novel will provide a vista onto Russia in the 1860s and 1870s, we will not simply mine the novel for material on history. We will also discuss the production, structure, and aesthetics of the novel itself.

This course is organized as a seminar. While I may occasionally lecture on particular topics not covered in the readings, our primary activity will be class discussion. The success of the course, therefore, depends in large measure on you. Scrupulous attendance and informed participation will be essential components of your overall performance. No knowledge of Russian, or prior knowledge of Russian history, is required.



Ivan Kramskoi, "Portrait of Leo Tolstoy" (1877)



Ivan Kramskoi, "Portrait of a Woman" (1880s)

Reading: ca. 200 pp. per week (usually less), including the novel and related materials. All assigned readings must be completed before the class for which they are assigned, and you should come to class prepared to ask questions and contribute insights.

At each meeting we will discuss the novel as a work in its own right. As an exercise to focus your reading, you will be expected to select one detail or exchange *in each chapter* and be prepared to discuss it. That detail may be related to the novel's aesthetics or structure (e.g., a telling or revealing character detail), or have to do with the novel's historical times.

Assignments and Grading:

Participation: 20%

Document analysis: 20% (Week 8)

Bibliographic essay: 20% (Week 12)

Final Paper: 40% (April 30)

NOTE: Students in this course are expected to abide by the University of Pennsylvania's Code of Academic Integrity. You may find the code at: <http://www.vpul.upenn.edu/osl/acadint.html>

Participation: A seminar is a collective experience, predicated on informed participation by, and discussion among, its participants. Participation will constitute a significant portion of your grade for the class (20%). Remember that posing good questions is often more important than providing rote answers.

For each session, one student will be responsible for providing an overview of the sections of the novel due for that week. This overview should *not* be a summary of the novel's content, but should raise questions about the novel's development and its historical setting.

In order to provide timely feedback on your seminar participation, we will schedule individual meetings in mid-semester to discuss your individual performance in seminar. This meeting will be purely diagnostic; it will not result in a grade.

Assignments: Written work must be turned in on the designated due dates. I will accept late work only with prior approval in documented emergencies. In other words, if you have a problem, you must let me know before the assignment is due. Standards of academic integrity will be strictly enforced.

You will be responsible for producing a 20-25 page research paper on a topic related to the novel. This topic may either address aspects of the novel's composition and reception, or a historical issue portrayed in the novel. Midway through the course you should develop some sense of a topic on which you might wish to write and begin investigating that theme. In addition to mastering the source material, you will be expected to identify primary source material (in English) for use in your analysis. I will provide a bibliography with a list of works on particular themes and a list of memoirs available in English.

In order to develop your skills of document analysis, and to acquaint you with primary source materials available in English, you will have a 6-8 page analysis of one document on Week 8. You may select a memoir or a document available in a documentary collection or diplomatic reportage (especially that of the British Foreign Office).

You will submit an 8-page bibliographic overview on your topic in week 12. That overview should frame the theme you will write on, identify and analyze the relevant secondary works treating that topic, and identify primary source materials you might employ in your paper.

On week 14, the final class, you will give short oral presentations of your proposed topic, allowing other students to comment on and contribute to your proposal.

Your 20-25-page paper will be due on MONDAY APRIL 30.

Readings: We will be using the following edition of the novel: Leo Tolstoy, *Anna Karenina: The Norton Critical Edition*, trans. Aylmer Maude, ed. and revised George Gibian, available for purchase at the Penn Book Center (34<sup>th</sup> and Sansom Streets).

You are also required to purchase a coursepack. The coursepack is available at Wharton Reprographics, Suite 400, Ground Floor of the Wharton School, Locust Walk.

Please bring both the coursepack and the novel to our seminar meetings.

Walter Moss, *Alexander II and His Times* is found on-line at:

<http://www.emich.edu/public/history/moss/index.htm>

\* = in coursepack

View paintings, listed under the artist's last name, at Olga's Gallery ([abcgallery.com](http://abcgallery.com))

**Week 1 (Jan. 8):** Introduction

**Week 2: NO CLASS (Martin Luther King, Jr. Day)**

**Week 3 (Jan. 22)** "he occupied a distinguished and well-paid post" (pt. 1, ch. 5)

- *Anna Karenina*, part 1, chapters 1-23 (pp. 1-76)

Walter Moss, *Alexander II and His Times*, "Who's Who" and Part I, sections 1-7

\* Gregory Freeze, "Reform and Counterreform, 1855-1890" in *Russia: A History*, ed. Gregory Freeze (New York: Oxford University Press, 1997), pp. 170-199

\* Sir Donald Mackenzie Wallace, "The Imperial Administration and Officials" in *Russia on the Eve of War and Revolution* (Princeton: Princeton University Press, 1984), chapter 1 (pp. 3-26)

At Olga's Gallery, read biography of Pavel Fedotov (1815-1852) and view: "Difficult Bride" (1847), "Untimely Guest (Aristocrat's Breakfast)" (1847-49), "Portrait of Second Captain Vannovsky" (1849), "Portrait of N. P. Zhdanovich at the Harpsichord" (1849-50); and, "The Major's Marriage Proposal" (1851).

**Week 4 (Jan. 29):** "the customary, careless Petersburg life" (pt. 1, ch. 34)

- *Anna Karenina*, part 1, chapters 24-34; part 2, chapters 1-11 (pp. 77-136)

\* Sidney Monas, "St. Petersburg and Moscow as Cultural Symbols" in *Art and Culture in Nineteenth Century Russia*, ed. Theofanis George Stavrou (Bloomington: Indiana University Press, 1983), 26-39.

\* Geoffrey Hosking, "Literature as 'Nation-Builder'" in *Russia: People and Empire* (Cambridge: Harvard University Press, 1997), pp. 286-311. [OVER]

\* Gary Hamburg, "The Nobility as a Social Formation," chapter 1 of *Politics of the Russian Nobility, 1880-1905* (New Brunswick, NJ: Rutgers University Press, 1984), pp. 9-19  
View: Vasilii Pukirev, "The Unequal Marriage" (1862) [view it at <http://www.russianartgallery.org/famous/pukirev.htm>]; Ivan Kramskoi, "Unknown Woman" (1882) and Valentin Serov, "Portrait of Count Felix Sumarokov-Elstone, later Prince Yusupov" (1903); and Ivan Kramskoi, "Leo Tolstoy" (1873) and Il'ia Repin, "Portrait of Leo Tolstoy" (1887)

**Week 5 (Feb. 5):** "it vexes and hurts me to see on all sides the impoverishment of the noblesse" (pt. 2, ch. 17); "he was fond of his regiment . . ." (pt. 2, ch. 18)

- *Anna Karenina*, part 2, chapters 12-29 (137-194)

Walter Moss, *Alexander II and His Times*, Part I, sections 8-14

\* Seymour Becker, *Nobility and Privilege in Late Imperial Russia* (DeKalb, Ill.: Northern Illinois University Press, 1985), pp. 7-14, 28-31, 36-43

\* William Fuller, *Civil Military Conflict in Imperial Russia, 1881-1914* (Princeton: Princeton University Press, 1985), pp. 15-32

View: Vladimir Makovskii (Makovsky), "Declaration of Love" (1889) and Konstantin Savitskii (Savitsky), "Repairing the Railroad" (1874) [search for both via "Google Images"]; Valentin Serov, "Portrait of Grand Duke Pavel Aleksandrovich" (1897) and "Portrait of Prince Felix Yusupov, Count Sumarokov-Elstone" (1903) [both at Olga's Gallery].

**Week 6 (Feb. 12):** "he will take my son from me, and probably their stupid laws will permit it" (pt. 3, ch. 16); "the countryside . . . where one rejoiced, suffered, and labored" (pt. 3, ch. 1)

- *Anna Karenina*, part 2, chapters 30-35; part 3, chapters 1-18 (195-275)

\* Laura Engelstein, *The Keys to Happiness: Sex and the Search for Modernity in Fin-de-Siècle Russia* (Ithaca: Cornell University Press, 1992), pp. 17-28, 51-55

\* William Wagner, "The Trojan Mare: Women's Rights and Civil Rights in Late Imperial Russia" in *Civil Rights in Imperial Russia*, ed. Olga Crisp and Linda Edmondson (Oxford: Clarendon Press, 1989)

\* Isaiah Berlin, "Russian Populism" in *Russian Thinkers* (New York: Penguin Books, 1978), pp. 210-238

\* Leopold Haimson, *The Russian Marxists and the Origins of Bolshevism* (Boston: Beacon, 1966), chapter 1 (pp. 3-27)

View at Olga's Gallery: skim the bucolic images of Fedor Vasiliyev (1850-1873) and Ivan Shishkin (1832-1898); skim also the portraits of peasants by Ivan Kramskoi and Ilya Repin. View esp. Ilya Repin, "Portrait of Leo Tolstoy as a Ploughman" (1887).

\*\*\* INTERIM MEETING ON PARTICIPATION: (schedule your meetings individually with me) \*\*\*

**Week 7 (Feb. 19):** Who was Serpukhovskói? And, the old landed proprietors and the new.

- *Anna Karenina*, part 3, chapters 19-32; part 4, chapters 1-12 (275-359)

Walter Moss, *Alexander II and His Times*, Part II, sections 14-19

Daniel Brower, "Imperial Russia and its Orient: The Renown of Przhevalskii," *Russian Review* vol. 53 (July 1994): 367-381 [electronic text available through Van Pelt Library via J-STOR]

\* Sir Donald Mackenzie Wallace, "Landed Proprietors of the Old School" and "Landed Proprietors of the Modern School" in *Russia on the Eve of War and Revolution* (Princeton: Princeton University Press, 1984), pp. 117-159

View: The Turkestan Series of Vasilii Vereshchagin, and read biography of Vereshchagin.

**Week 8 (Feb. 26):** Who was Mikhailov? A Russian Painter in his Studio.

- *Anna Karenina*, part 4, chapters 13-23; part 5, chapters 1-13 (360-435)

Walter Moss, *Alexander II and His Times*, Part II, sections 20-23 and Part III, sections 24-28

\* Elizabeth Valkenier, *Russian Realist Art: State and Society: The Peredvizhnikii and their Tradition* (Ann Arbor: Ardis, 1977), pp. xi-xii, 3-23, 33-48, 52-56

View: Ivan Kramskoi, "Christ in the Desert" (1872) and "Mocking Christ" (1877-82); Nikolai Ge [Gay], "Quod est Veritas? Christ and Pilate" (1890). Read the biographies of both Kramskoi and Ge [Gay] at Olga's Gallery.

\*\*\* DOCUMENT ANALYSIS DUE \*\*\*

**SPRING BREAK, March 4-11**

**Week 9 (March 12):** "What is higher than the Alexander Nevsky? You know Papa has received the Order of Alexander Nevsky?" (pt. 5, ch. 26)

- *Anna Karenina*, part 5, chapters 14-33 (436-499)

Walter Moss, *Alexander II and His Times*, Part III, sections 29-37 and Epilogue

\* Helju Aulik Bennett, "Chiny, Ordena, Officialdom" in *Russian Officialdom: The Bureaucratization of Russian Society from the Seventeenth to the Twentieth Century*, ed. Walter McKenzie Pintner and Don Karl Rowney (Chapel Hill: University of North Carolina, 1980), pp. 162-189.

View: Pavel Fedotov, "Newly Decorated (The Morning after the Official has Received his first Decoration)" (1846) and Ivan Kramskoi, "Portrait of Piotr Valuyev" (early 1880s).

**Week 10 (March 19):** Summer at Pokrovsk (pt. 6, ch. 1); “large and small halls full of noblemen in various uniforms” (pt. 6, ch. 27)

- *Anna Karenina*, part 6, chapters 1-25 (500-606)

\*Priscilla Roosevelt, *Life on the Russian Country Estate: A Social and Cultural History*, chapter 6 and epilogue (157-191, 317-334)

\* Gary Hamburg, *Politics of the Russian Nobility, 1881-1905* (New Brunswick, NJ: Rutgers University Press, 1984), chapter 3 (pp. 39-68)

View: Ilya Repin, “On a Turf Bench” (1876) and “On a Bridge in Abramtsevo” (1879), both at Olga’s Gallery.

View Tolstoy’s estate at Yasnaya Polyana at both

[http://www.tolstoy.com/gallery\\_yasnaya/index.html](http://www.tolstoy.com/gallery_yasnaya/index.html) and

<http://www.ibiblio.org/sergei/Exs/YasnayaPoliana/yp1.html>

**Week 11 (March 26):**

- *Anna Karenina*, part 7, chapters 1-22 (606-668)

\*\*\* PRESENTATION ON PROPOSED TOPICS \*\*\*

**Week 12 (April 2):** Anna’s Death

- *Anna Karenina*, part 7, chapters 24-31 (668-695)

\* Andrzej Walicki, “Two Prophetic Writers” in *A History of Russian Thought from the Enlightenment to Marxism* (Stanford: Stanford University Press, 1979), ch. 15 (pp. 309-348)

\*\*\* BIBLIOGRAPHIC OVERVIEW DUE \*\*\*

**Week 13 (April 9):** What was the Slavic Question? And, Tolstoy’s Search for Truth

- *Anna Karenina*, part 8, chapters 1-19 (668-740)

\*H. Seton Watson, *The Russian Empire, 1881-1917*, ch. 12 (pp. 430-459)

View: Konstantin Savitskii, “Off to War” (1888) [check Google Images]; and, read the biography of Isaak Levitan and view his paintings at Olga’s Gallery.

**Week 14 (April 16):**

Discussion of final papers

\*\*\* FINAL PAPER DUE APRIL 30 \*\*\*