

1. Record Nr.	UNINA9910787136903321
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Titolo	The visual dominant in eighteenth-century Russia / / Marcus C. Levitt ; Shaun Allshouse, design
Pubbl/distr/stampa	DeKalb, Illinois : , : NIU Press, , 2011 ©2011
ISBN	1-5017-5798-9 1-60909-026-8
Descrizione fisica	1 online resource (357 p.)
Collana	NIU Series in Slavic, East European, and Eurasian Studies
Disciplina	891.709/002
Soggetti	Russian literature - History and criticism - 18th century Visual perception in literature Vision in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: An archaeology of vision -- Prolegomena: Making Russia visible -- The moment of the muses: Lomonosov's odes -- Bogovidenie: Orthodox vision and the odes -- The staging of the self -- Virtue must advertise: The ethics of vision -- The seen, the unseen, and the obvious -- The icon that started a riot -- The dialectic of vision in Radishchev's journey -- Conclusion: Russian culture as a mirage.
Sommario/riassunto	The Enlightenment privileged vision as the principle means of understanding the world, but the eighteenth-century Russian preoccupation with sight was not merely a Western import. In his masterful study, Levitt shows the visual to have had deep indigenous roots in Russian Orthodox culture and theology, arguing that the visual played a crucial role in the formation of early modern Russian culture and identity. Levitt traces the early modern Russian quest for visibility from jubilant self-discovery, to serious reflexivity, to anxiety and crisis. The book examines verbal constructs of sight—in poetry, drama, philosophy, theology, essay, memoir—that provide evidence for understanding the special character of vision of the epoch. Levitt's groundbreaking work represents both a new reading of various central and lesser known texts and a broader revisualization of Russian

eighteenth-century culture. Works that have considered the intersections of Russian literature and the visual in recent years have dealt almost exclusively with the modern period or with icons. The Visual Dominant in Eighteenth-Century Russia is an important addition to the scholarship and will be of major interest to scholars and students of Russian literature, culture, and religion, and specialists on the Enlightenment.

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