

English Summaries for Feature Articles.

Несин М.А. Дети боярские в Новгороде XIV-XV вв. по материалам новгородского летописания. С. 1-8.

The 'Deti Boyarskiye' ['Boyar Children'] in the 14th-15th Century Novgorod, from the Evidence of Novgorodian Chronicles . Pp. 1-8.

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The present paper regards the meaning of the term *deti boyarskiye* (literally, 'boyar children') in the Novgorodian chronicles of the 14th-15th centuries. The analysis covers all the chronicle entries where the term occurs. Nesin concludes that its meaning could vary, depending on the context – sometimes it would literally mean the children of the Novgorodian boyars, or men in service of the Muscovy state, or Novgorodian 'princes in service', of either Russian or Lithuanian origin. Nesin also argues that the 1386 reference to *deti boyarskiye* in Novgorodian IV Chronicle is authentic rather than a later interpolation, so there is good reason to believe that this category of servitors existed in Moscow as early as in the 14th century. One cannot rule out the possibility that it had emerged even earlier, since the Ermolin Chronicle lists it as part of nobility, which suggests that a special term for it may have been absent in earlier sources.

Keywords: Novgorod the Great; social stratification; boyars



Губарев О.Л. К вопросу об идентичности Рюрика и Рорика Фрисландского. С. 9-25.

Evidence for Identity Between Rurik and Rorik of Friesland. Pp. 9-25.

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If the theory, according to which the founder of the Rurikid dynasty and the well-known Viking leader Rorik of Friesland were the same person, could be confirmed, this would enlarge the database of sources on the early history of Rus', supplying it with Frankish records about the Vikings in Friesland and (though of later origin) Danish sources on the royal dynasty of Scyldings. Thus, the history of Rurik and his Varangian Rus' could be traced to Denmark and Friesland, and what took place on the lands of East Slavs could well be interpreted in the light of history and mores of Rorik's people in the West.

While these latter were doubtlessly Scandinavians, namely, Danes, they had lived among Franks and Frisians for about 50 years, which would certainly influence them socially and culturally.

The author, while noticing the legendary nature of the Rurik story in the Primary Chronicle, overviews the existing pros et contras of the 'Rorik of Friesland' theory and argues that objections against it are mostly inconsistent and biased. He gives more indirect evidence supporting the theory. At the same time, Gubarev observes that attempts by some historians to link Rurik with Baltic Slavs are poorly substantiated. Thus, in his opinion, the identity between Rurik and Rorik of Friesland is highly plausible.

Keywords: Primary Chronicle; Rorik of Friesland; Rus'; Rurik; Varangians; Vikings



Пилипчук Я.В. Немецко-ливские отношения и их роль в межэтнических отношениях в Прибалтике конца XII – начала XIII в. С. 26-39.

German-Livonian Relationships and Their Role in International Relationships in the Baltic Region in the Late 12th to Early 13th Centuries . Pp. 26-39.

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This study overviews German-Livonian relations in the 12th-13th centuries. Latgals and Zemgals had been hostile to Livonians until the Baltic Crusades. Livonians were allies of Polotsk and Curonians. The settlement of German merchants around the Gulf of Riga was initially unopposed by Livonians. The Christianization of Livonians for a long time hadn't met any resistance. Livonian uprisings against the rule of German bishops are first attested by the time of the conquest of Livonia by Germans. The Germans did not meet unanimous resistance of all Livonians. Thus, the Livonian chief Kaupo of Thoreyda was an ally of the Germans. The defeat of the forces of Prince Vladimir of Polotsk brought Livonians, who earlier in the 1198-1207 had fiercely resisted the Germans, under the authority of the bishop of Riga. The strengthening of the Germans in Livonia led to reorientation of the Livonian leaders' policies. Curonians and Estonians became adversaries of Livonians, while Germans became their allies.

Keywords: Livonians; Latgals; Estonians; Curonians; Germans; Polotsk; Christianization



Hermione as a Russian: Is The Winter's Tale an Alternative History? Pp. 41-47.

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One of the enigmas of *The Winter's Tale* is its specification that Hermione's father was 'the Emperor of Russia'. This detail is clearly derived from Greene's *Pandosto*, however the biographies of the respective characters are switched. In Greene, 'the Emperours daughter of Russia' is the wife of Egistus, the character whose counterpart in Shakespeare is Polixenes (remember that Shakespeare reversed the countries as well, making Polixenes King of Bohemia rather than Sicily).

As of 1611 when *The Winter's Tale* was likely written, only one Russian had officially declared himself Emperor – that is, False Dmitry I (long dead, having been killed in 1606). Greene who died in 1592 would not be able to know about him. There is, however, some evidence that the English would occasionally and informally refer to Ivan the Terrible as 'Emperor'. What sort of historical reality is depicted by Greene and Shakespeare?

Apart from the non-existent (yet conceivable for the 16th-century English) figure of 'Russian Emperor', the sole oddity of Greene's world is the fact that his (fictitious) characters worship pagan gods. Along with the fictitious names of kings, these are the markers that efficiently remove the story from any historical context and create the sense of fairy-tale literary convention.

Shakespeare's world, however, is much more complex. Shakespeare introduces in the story a geographic anomaly (the non-existent sea coast of Bohemia), clear signs of modernity (that is, the printing press and junk reading – his shepherdess are literate, but their reading tastes are

deplorable), and, to have everything confused even more, Giulio Romano who had died well before Shakespeare's birth and never practiced sculpture: yet Pauline claims that the paint on the alleged statue of his work is still wet. These oddities are, in fact, well explicable if one suggests that *The Winter's Tale* belongs to the genre of alternative history: in this alternative world, Bohemia has sea coasts, Christianity is superseded by the restored paganism, literacy has spread much wider than in Shakespeare's actual world, and Giulio Romano has become a sculptor.

Keywords: alternative history; English-Russian connections; Shakespeare; *The Winter's Tale*



The Real and The Fantastic in Utopia by Thomas More. Pp. 48-54.

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According to popular belief, Thomas More's *Utopia* belongs to the genre of social criticism in the form of speculative fiction. The name of the island, based on the play of words *ou-topos* / *eu-topos*, names of various locations and actors (city Amaurot is 'foggy', the river Anyder – 'anhydrous', Hythlodæus – 'versed in the nonsense', etc.), many characteristics of an ideal society, which have little connection with the reality of that time, show evidence of correctness from this point of view. We can also use More's self-irony as an argument for 'whimsicality' of this writing because author has not bothered to ask Hythlodæus about the whereabouts of the island, and use the mention of a famous character in the text who doubts how to treat Utopia – as something true and really existing or as a pure fiction. The opposite position is represented by A. Morgan, H. Herzog, E. Estrada and others. According to Morgan, 'there are different classes of evidence in the scope that More's book, taken as a whole, is not a fantasy, but the story of the travelling to Peru'. Other authors see the historicity and reality of *Utopia* in the descriptions of the Cuba, others perceive a likeness between Utopian customs and traditions of the indigenous peoples of America, and still others pay attention to the target-focussed criticism.

It is important to take into consideration the totality of the circumstances, connected with the writing of *Utopia*, in order to elucidate the ratio of the real and the fictional in this work. Among them are More's staying in Antwerp in 1515, where the first book had been partially written and the second was finished; the presence of real historical figures: Peter Egidius (Peter Gillis) who, like More, was a friend of Erasmus of Rotterdam and 'introduced' More to Hythlodæus, Cardinal George Morton at whose house More served as page when young, and More could have possibly reproduced in the book critical comments about the British behaviours that he heard at that time. It is necessary to take into account his possible sources of information about the New World: the letters of Columbus, diaries of travellers, Memoranda, *Decades*, etc. Additional area points we should mention works B. de Las Casas, G. Fernandez de Oviedo, Peter Martyr of Angleria, the book by A. Vespucci *El Nuevo Mundo* ('The New World') which was published in 1503. Only by placing the work in the socio-cultural context it may be possible to draw conclusions about the relationship of fiction and fact in *Utopia*.

Keywords: Utopia; Sir Thomas More; fiction; fact; the real; the fantastic; America; England; the New World



Макаров В.С. «Философастер» Роберта Бертона: академическое сообщество как аудитория университетской драмы. С. 55-63.

Robert Burton's *Philosophaster*: academic community as the audience of university drama. Pp. 55-63.

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In this paper, I look at Robert Burton's Latin comedy *Philosophaster*, which was written in 1607 and staged at Christ Church, Oxford, in February 1617/18. Informed as it is by the traditions of Roman comedy and university playmaking, *Philosophaster* has a lot in common with *The Anatomy of Melancholy* (which had been, most likely, already started by then) as a lengthy comment on the current state of the scholastic community.

The plot of *Philosophaster* brings together almost all elements typical for early 17th century comedy (Shakespearean or Jonsonean) – a prodigal son, a sentence to marry a prostitute, a 'disguised' (or, in this case, absent) monarch, gull-duping quacks, and gulls desiring riches. Most of the 'scholarly quack' types are borrowed from Erasmus or Giovanni Pontano, down to names and whole lines quoted verbatim.

The scholars in the play fall into two categories – *peregrinantes philosophi* Polumathes and Philobiblos, and eight philosophastri employed at the recently-founded University of Osuna, Spain. Despite the straightforwardness of this binary opposition, the two groups do have a lot in common, primarily the status of 'peregrines'. A philosopher can be distinguished from a philosophaster by his serious quest for truth (*Cui credendum? Quid statius?*), while the latter are profit-driven relativists who explain their knowledge through simplifications and binary oppositions.

Given that Burton provides most intricate details of the relations between the town and gown as each other's clients and patrons, it is rather interesting that the comedy totally omits any description of life within college. Life at Osuna is shown only on the 'outside', through philosophasters' interaction with their clients (from suburban prostitutes to respected burgesses), the Duke (who examines philosophasters in 1:1 and presides at their trial in 5:5), and the two wandering philosophers. The whole normative community of the *digni omnes Academici* exists in reference only (except the audience who are understood as such). The final scene of the play is quite emblematic of this 'community in absentia': Duke Desiderius, enraged with the philosophasters, orders that the university be closed down, but it is saved by Polumathes' intervention in the name of all the *viros doctos, illustres, graves* that somehow are found among its faculty. Polumathes, who firmly takes control of the selection process, recommends a new method to weed out all the philosophasters: they should be offered a 'grant' of *minae... duae*, which philosophers, *Musis addicti suis*, would not bother to accept. Thus *Viri docti* remain outside the stage while on their behalf Polumathes and Philobiblos help the Duke, powerless as he is in academic issues, to mete out justice and turn Osuna into the utopian realm of *serenissimae Philosophiae*.

It is the fundamental break in scholastic communication between scholars and society that accounts for their transformation into *vel Melancholicum, vel morionem Academicum*.

Keywords: Robert Burton; Latin comedy; universities; 17th century; university drama; academic audience



Халтрин-Халтурина Е.В. «Бесплодные усилия любви» Шекспира как «остроумная комедия» с поэтическими вставками. С. 64-77.

Love's Labour's Lost as a 'Conceited Comedy' with Sonnet-Like Interpolations. Pp. 64-77.

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The article considers five sonnet interpolations from Shakespeare's *Love's Labour's Lost*; namely, the sequence of four sonnets in the form of letters written by King Ferdinand of Navarre and his cavaliers, as well as the conclusive sonnet by Berowne, in which he acknowledges the need to give up foppish manner of speech and to learn the art of natural grace (*sprezzatura*) in order to gain victory in love. In this play, Shakespeare sets up sonneteering as a trial necessary for courtiers who fell in love – the idea congenial with the genre of 'conceited comedie'.

Keywords: Shakespeare; *Love's Labour's Lost*; conceit; play-within-a-play; sonnets



Флорова В.С. Адресация в сонетах Петрарки и Шекспира. С. 78-91.

Modes of Addressing in Petrarch's and Shakespeare's Sonnets. Pp. 78-91.

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The Renaissance was a great epoch of intercultural dialogue, which was all about intercommunication. The earliest Humanists addressed past epochs as if they were living entities. Sending a letter to a specific recipient, the writer would often fill a great number of pages, as though he meant a larger audience, not necessarily his contemporaries. Petrarch's recipient is the whole mankind, all literate people of the past, present and future. It seems that for him there are no personal secrets that the poet will not share with the world. Even his autobiography is entitled *Secretum Meum (My Secret)*. In this sense, the lyrical hero of the *Canzoniere* is typical of the Renaissance. He is absolutely outspoken in making his innermost feelings public; his declarations of love for Laura are addressed to everybody who can feel and understand. *Chi per prova intenda amore* – 'those who have known love', or 'gentle ladies' (as Dante styled them in *Vita Nuova* or Boccaccio in *Fiammetta*), and other authors, – these are Petrarch's immanent readers. Although the lyrical hero of the *Canzoniere* honestly claims to be glorifying his *belle dame*, the readers are more interested in the author's image. Laura is more of a Platonic idea, static and unchangeable, so Petrarch's lyrical hero unconsciously focuses on the one unique face – his own, not Laura's. While she remains the steady centre, he is the dynamic dominant of the poetic universe.

Shakespeare is different in this respect. His lyrical hero consciously and compulsively focuses on the specificity of the Other, of the addressee who forms the centre of the lyrical hero's personality. Shakespeare's hero learns human existence through self-cognition, by experiencing what the Other has undergone. This is why the hero never overlooks the trivial, unstable, contradictory or even base things in his interlocutor. As a result, there is always a contrast between the desired ideal and the real face of the person addressed, all too human.

Keywords: mode of addressing; neo-Platonism; Petrarch; Shakespeare; sonnets

