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Questions

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moje odpovědi.**

Besedy Druga

M Walker



Besedy Druga:

The Burial Dress of the Rus' in the Upper Volga Region (Late 10th-13th Centuries) Iuliia Stepanova, 2017-03-06

This book is devoted to the Old Rus dress of the Upper Volga area as gleaned from the archaeological evidence of the burial sites. The organic remains of dress and metal and glass ornaments and fasteners are considered. Issues such as the social status and age of the buried individuals as well as the influence of various ethnic groups including East Slavic groups, Finno-Ugric tribes and the Balts on the dress of the Old Rus are addressed through the study of variants of male and female headdresses, clothes and accessories. Furthermore, a detailed study of the evolution of the headdress and the structure of jewelry from the late 10th century to the 13th century is offered.

Current Catalog National Library of Medicine

(U.S.), 1969. Includes subject section, name section and 1968-1970 technical reports.

The Soviet Theater Laurence

Senelick, Sergei Ostrovsky, 2014-06-24. In this monumental work, Laurence Senelick and Sergei Ostrovsky offer a panoramic history of Soviet theater from the Bolshevik Revolution to the eventual collapse of the USSR. Making use of more than eighty years worth of archival documentation, the authors celebrate in words and pictures a vital living art form that remained innovative and exciting, growing, adapting and flourishing despite harsh, often illogical pressures inflicted upon its creators by a totalitarian government. It is the first comprehensive analysis of the subject ever to be published in the English language.

Twentieth Century Actor Training Alison Hodge, 2000. THE SECOND EDITION OF THIS TITLE ENTITLED ACTOR TRAINING IS NOW AVAILABLE. Actor training is arguably the central phenomenon of twentieth century theatre making. Here for the first time, the theories, training exercises and productions of fourteen directors are analysed in a single volume, each one written by a leading expert. The practitioners included are Stella Adler, Bertolt Brecht, Joseph Chaikin, Jacques Copeau, Joan Littlewood, Vsevolod Meyerhold, Konstantin Stanislavsky, Eugenio Barba, Peter Brook, Michael Chekhov, Jerzy Grotowski, Sanford Meisner, Wlodimierz Staniewski, Lee Strasberg. Each chapter provides a unique account of specific training exercises and an analysis of their relationship to the practitioners' theoretical and aesthetic concerns. The collection examines the relationship between actor training and production and considers how directly the actor training relates to performance. With detailed accounts of the principles, exercises and their application to many of the landmark productions of the past hundred years, this book will be invaluable to students, teachers, practitioners and academics alike.

Selected Letters of

Sergei Prokofiev Sergey Prokofiev, 1998. This volume collects for the first time in English the most representative and enlightening of Prokofiev's letters, including some previously suppressed missives that have never before been published. Expertly translated and annotated by Harlow Robinson, the correspondence presented here covers Prokofiev's earliest years at St. Petersburg Conservatory, his extensive worldwide travels and his return to Moscow. Among the correspondents are childhood friend Vera Alpers, harpist Eleonora Damskaya, ballet impresario Sergei Diaghilev, theatrical director Vsevolod Meyerhold, Soviet critic Boris Asafiev, composers Vernon Duke and Nikolai Miaskovsky, soprano Nina Koshetz, musicologist

Nicolas Slonimsky violinist Jascha Heifetz conductor Serge Koussevitsky and film director Sergei Eisenstein Prokofiev vividly describes often with dramatic flair and a quirky sense of humor concerts performances his compositions political events and meetings with other musicians and composers His observations are peppered with musical gossip as well as eccentric original and disarmingly apolitical insights **The Routledge Companion to Stanislavsky** Andrew White,2013-10-08

Stanislavsky's system of actor training has revolutionised modern theatre practice and he is widely recognised to be one of the great cultural innovators of the twentieth century The Routledge Companion to Stanislavsky is an essential book for students and scholars alike providing the first overview of the field for the 21st century An important feature of this book is the balance between Stanislavsky's theory and practice as international contributors present scholarly and artistic interpretations of his work With chapters including academic essays and personal narratives the Companion is divided into four clear parts exploring Stanislavsky on stage as an acting teacher as a theorist and finally as a theatre practitioner Bringing together a dazzling selection of original scholarship notable contributions include Anatoly Smeliansky on Stanislavsky's letters William D Gunn on staging ideology at the Moscow Art Theatre Sharon Marie Carnicke and David Rosen on opera Rosemary Malague on the feminist perspective of new translations W B Worthen on cognitive science Julia Listengarten on the avant garde David Krasner on the System in America and Dennis Beck on Stanislavsky's legacy in non realistic theatre **Russian Dramatic Theory from Pushkin to the Symbolists** Laurence P. Senelick,2014-09-10

Although younger than most European theatrical traditions the Russian professional theater has generated an exciting body of criticism and theory which until recently has remained unknown or nearly inaccessible in the West This anthology presents a selection of important Russian writing on the aesthetics of drama and the theater from 1828 to 1914 The focus of these essays most published here for the first time in English is on the so called Crisis in the Theater of 1904 to 1914 a lively debate between the symbolists and the naturalists that evoked brilliant polemic writing from Meyerhold Bely Bryusov and others Along with Chekhov's amusing critique of Sarah Bernhardt monstrously facile and Ivanov's abstruse analysis of the essence of tragedy the essays form a running commentary on the development of the Russian theater Pushkin on his predecessors Gogol on his own work Belinsky on Gogol Sleptsov on Ostrovsky and Leskov Bely on Chekhov's *The Cherry Orchard* enervated people trying to forget the terror of life the symbolists on one another Each selection is printed in its entirety with extensive notes and a lengthy introduction places all the pieces within their historical and cultural contexts to comprise a brief history of Russian dramatic theory before the revolution This volume is essential reading for all who wish to extend their knowledge of the Russian contribution to theatrical history theory and criticism *Naturalism and Symbolism in European Theatre 1850-1918* Claude Schumacher,1996-09-26

This fourth volume in the series *Theatre in Europe* charts the development of theatrical presentation at a time of great cultural and political upheaval **The Alcoholic Empire** Patricia Herlihy,2002 Herlihy examines the prevalence of alcohol in Russian social economic religious political life She looks

at how the state church military doctors the czar tried to battle the problem of over consumption of alcohol in the imperial period A History of Russian Theatre Robert Leach, Victor Borovsky, 1999-11-29 A comprehensive history of Russian theatre written by an international team of experts Gogol's Artistry Andrei Bely, 2009-07-05 When one great author engages another as Andrei Bely so brilliantly does in Gogol's Artistry the result is inevitably a telling portrait of both writers So it is in Gogol's Artistry Translated into English for the first time this idiosyncratic exhaustive critical study is as interesting for what it tells us about Bely's thought and method as it is for its insights into the oeuvre of his literary predecessor Bely's argument in this book is that Gogol's earlier writing should be given more consideration than most critics have granted Employing what might be called a scientific perspective Bely considers how often certain colors appear he diagrams sentences and discusses Gogol's prose in terms of mathematical equations The result as strange and engaging as Bely's best fiction is also an innovative thorough and remarkably revealing work of criticism *Diagnosing Literary Genius* Irina Sirotkina, 2003-04-30 Winner of the Aldo and Jeanne Scaglione Prize for Studies in Slavic Languages and Literatures from the Modern Language Association The vital place of literature and the figure of the writer in Russian society and history have been extensively studied but their role in the evolution of psychiatry is less well known In *Diagnosing Literary Genius* A Cultural History of Psychiatry in Russia 1880-1930 Irina Sirotkina explores the transformations of Russian psychiatric practice through its relationship to literature During this period psychiatrists began to view literature as both an indicator of the nation's mental health and an integral part of its well being By aligning themselves with writers psychiatrists argued that the aim of their science was not dissimilar to the literary project of exploring the human soul and reflecting on the psychological ailments of the age Through the writing of pathographies medical biographies psychiatrists strengthened their social standing debated political issues under the guise of literary criticism and asserted moral as well as professional claims By examining the psychiatric engagement with the works of Fyodor Dostoevsky Nikolai Gogol Leo Tolstoy and the decadents and revolutionaries Sirotkina provides a rich account of Russia's medical and literary history during this turbulent revolutionary period **Alexander Pushkin's Little Tragedies** Svetlana Evdokimova, 2003 Alexander Pushkin's four compact plays later known as The Little Tragedies were written at the height of the author's creative powers and their influence on many Russian and Western writers cannot be overestimated Yet Western readers are far more familiar with Pushkin's lyrics narrative poems and prose than with his drama The Little Tragedies have received few translations or scholarly examinations Setting out to redress this and to reclaim a cornerstone of Pushkin's work Evdokimova and her distinguished contributors offer the first thorough critical study of these plays They examine the historical roots and connective themes of the plays offer close readings and track the transformation of the works into other genres This volume includes a significant new translation by James Falen of the plays The Covetous Knight Mozart and Salieri The Stone Guest and A Feast in Time of Plague Aleksandr Blok's Trilogy of Lyric Dramas Timothy C. Westphalen, 2003-08-29 Aleksandr

Blok's Trilogy of Lyric Dramas gathers together for the first time in English translation the first three plays by Aleksandr Blok the pre eminent poet of Russian Symbolism and one of the greatest poets of the twentieth century The three plays that constitute the trilogy A Puppet Show The King on the Square and The Unknown Woman are pivotal documents in the development of modernist drama In his productions of A Puppet Show and The Unknown Woman Meyerhold first began to work the basic tenets of his approach to grotesque and constructivist theatre Moreover A Puppet Show provided the inspiration and much of the foundation for Meyerhold's theoretical writings As a result these plays are indispensable to any student of Meyerhold or modernist theatre The plays are presented in the context of the poetry from which they issued in order to suggest how Blok developed the themes and motifs of the plays in other genres **Dictionary Catalog of the Slavonic Collection** New York Public Library. Slavonic Division, New York Public Library. Research Libraries, 1974 **The Routledge Companion to Vsevolod Meyerhold** Jonathan Pitches, Stefan Aquilina, 2022-11-09 The Routledge Companion to Vsevolod Meyerhold brings together a wealth of scholarship on one of the foremost innovators in European theatre It presents a detailed picture of the Russian director's work from when it first emerged on the modern stage to its multifarious present day manifestations By combining an historical focus with the latest contemporary research from an international range of perspectives and authors this collection marks an important moment in Meyerhold studies as well as offering a new assessment of his relation to today's theatre making Its dynamic blend of research is presented in five sections Histories enlarges on more conventional subjects like the grotesque and Biomechanics to overlooked topics such as Meyerhold's failed projects and his work in film Collaborations and Connections extends understandings of Meyerhold's well known collaborative capacities to consider new cultural influences and lesser known working relationships Sources engages with hitherto untapped material in Meyerhold's oeuvre by reproducing and contextualising previously untranslated primary sources on his work Practitioner Voices offer lively on the ground testimony of the contemporary impact of Meyerhold's practice Meyerhold in New Contexts maps the routes of his practice across continents and examines ways in which his work is being applied in a number of contemporary scenarios such as motion capture computer based 3D visualisations and the new normal of digital pedagogy This is a key resource for students and scholars of European Theatre acting theory and actor training as well as for those more broadly interested in the socio political impact of theatre Slavic Review , 1989

Stanislavsky and Yoga Sergei Tcherkasski, 2016-07-15 This book deals with one of the most important sources of the Stanislavsky System Yoga its practice and philosophy Sergei Tcherkasski carefully collects records on Yoga in Stanislavsky's writings from different periods and discusses hidden references which are not explained by Stanislavsky himself due to the censorship in his day Vivid examples of Yoga based training from the rehearsal practice of the Moscow Art Theatre and many of Stanislavsky's studios the First Studio in 1910s the Second Studio and Opera Studio of the Bolshoi Theatre in 1920s Opera Dramatic Studio in 1930s are provided The focus of Tcherkasski's research consists of a comparative reading of the

Stanislavsky System and Yogi Ramacharaka's books which were a main source for Stanislavsky. Accordingly Tcherkasski analyzes elements of the System based on Yoga principles. Among them are relaxation of muscles, muscular release, communication and prana emission of rays and reception of rays, beaming of aura, sending of prana, attention visualizations, mental images. Special attention is paid to the idea of the superconscious in Yoga and in Ramacharaka's and Stanislavsky's theories. Tcherkasski's wide-ranging analysis has resulted in new and intriguing discoveries about the Russian master. Furthermore, he reveals the extent to which Stanislavsky anticipated modern discoveries in neurobiology and cognitive science. In this book, Tcherkasski acts as a researcher, historian, theatre director, and experienced acting teacher. He argues that some forty per cent of basic exercises in any Stanislavsky-based actor training program of today are rooted in Yoga. Actors, teachers, and students will find it interesting to discover that they are following in the footsteps of Yoga in their everyday Stanislavsky-based training and rehearsals.

Sumavan, 1897 Showcasing the Great Experiment Michael David-Fox, 2011-10-01

During the 1920s and 1930s, thousands of European and American writers, professionals, scientists, artists, and intellectuals made a pilgrimage to experience the Soviet experiment for themselves. *Showcasing the Great Experiment* explores the reception of these intellectuals and fellow travelers and their cross-cultural and trans-ideological encounters in order to analyze Soviet attitudes towards the West. Many of the twentieth century's greatest writers and thinkers, including Theodore Dreiser, Andr  Gide, Paul Robeson, and George Bernard Shaw, notoriously defended Stalin's USSR despite the unprecedented violence of its prewar decade. While many visitors were profoundly affected by their Soviet tours, so too was the Soviet system. The early experiences of building showcases and teaching outsiders to perceive the future in the making constitute a neglected international part of the emergence of Stalinism at home. Michael David Fox contends that each side critically examined the other, negotiating feelings of inferiority and superiority, admiration and enmity, emulation and rejection. By the time of the Great Purges, these tensions gave way to the dramatic triumph of xenophobia and isolationism, whereas in the twenties the new regime assumed it had much to learn from Western modernity. By the Stalinist thirties, the Soviet order was declared superior in all respects. Drawing on the declassified archival records of the agencies charged with crafting the international image of communism, David Fox shows how Soviet efforts to sell the Bolshevik experiment abroad through cultural diplomacy shaped and were in turn shaped by the ongoing project of defining the Soviet Union from within. These interwar Soviet methods of mobilizing the intelligentsia for the international ideological contest, he argues, directly paved the way for the cultural Cold War.

Unveiling the Magic of Words: A Review of "**Besedy Druga**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Besedy Druga**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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