

# **Russian Symbolism**

**A study of Vyacheslav Ivanov  
and the Russian symbolist aesthetic  
JAMES WEST**

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# Russian Symbolism A Study Of Vyacheslav Ivanov And The Russian Symbolist Aesthetic

**Guillaume Favre**



## **Russian Symbolism A Study Of Vyacheslav Ivanov And The Russian Symbolist Aesthetic:**

**Russian Symbolism** James D. West, 1970      Russian Symbolism James West, 1972      *A History of Russian Symbolism* Ronald E. Peterson, 1993-07-09 The era of Russian Symbolism 1892 1917 has been called the Silver Age of Russian culture and even the Second Golden Age Symbolist authors are among the greatest Russian authors of this century and their activities helped to foster one of the most significant advances in cultural life in poetry prose music theater and painting that has ever been seen there This book is designed to serve as an introduction to Symbolism in Russia as a movement an artistic method and a world view The primary emphasis is on the history of the movement itself Attention is devoted to what the Symbolists wrote said and thought and on how they interacted In this context the main actors are the authors of poetry prose drama and criticism but space is also devoted to the important connections between literary figures and artists philosophers and the intelligentsia in general This broad detailed and balanced account of this period will serve as a standard reference work an encourage further research among scholars and students of literature      **Russian Literary Criticism** R. H. Stacy, 1974-04-01 Russian Literary Criticism is a survey of the various ways in which representative Russian critics from the eighteenth century to the twentieth century have viewed not only the literary works of other Russian and non Russian writers but also the problems of literature in general Primarily intended for readers who do not know Russian this book discusses the major Russian critics and critical movements The author provides sufficient historical and political background to enable the reader to understand both the literary situation and the problems facing Russian critics at any given time whether the influx of various ideologies official Soviet views or dissident opinion form the Decembrists to Solzhenitsyn      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      **The Notebooks of Alexander Skryabin** Aleksandr Nikolayevich Scriabin, 2018

Russian composer Alexander Skryabin's life spanned the late romantic era and the momentous early years of the twentieth century but was cut short before the end of the first world war. In a predominantly conservative era in the Russian musical scene he drew inspiration from poets, philosophers and dramatists of the Silver Age, a period of radical artistic renewal in Russia. Possessed by an apocalyptic vision of transformation, aspects of which he shared with other Russian thinkers and artists of the period, Skryabin transformed his musical language from a ripe Romantic style into a far-reaching radical instrument for the expression of his ideas. This newly translated collection of the composer's writings and letters allows readers to experience and understand Skryabin's worldview, personality and life as never before. *The Notebooks of Alexander Skryabin* features commentary based on original materials and accounts by the composer's friends and associates, dispelling popular misconceptions about his life and revealing the dazzling constellation of philosophies that comprised his world of ideas, from Ancient Greek and German Idealist philosophy to the writings of Nietzsche and Indian culture to the Theosophical writings of H. P. Blavatsky. Close textual readings and new biographical insights converge to present a vivid impression of Skryabin's thought and its impact on his musical compositions.

#### **The Rhythm of Space and the Sound of Time** Cynthia

Ashperger, 2008-01-01 *The Rhythm of Space and the Sound of Time* examines the place of Chekhov's Technique in contemporary acting pedagogy and practice. Cynthia Ashperger answers the questions: What are the reasons behind the technique's current resurgence? How has this cohesive and holistic training been brought into today's mainstream acting training? What separates this technique from the other currently popular methods? Ashperger offers an analysis of the complex philosophical influences that shaped Chekhov's ideas about this psycho-physical approach to acting. Chekhov's five guiding principles are introduced to demonstrate how eastern ideas and practices have been integrated into this western technique and how they have continued to develop on both theoretical and practical levels in contemporary pedagogy, thereby rendering it intercultural. The volume also focuses on the work of several contemporary teachers of the technique associated with Michael Chekhov International Association (MICHA). Current teacher training is described as well as the different modes of hybridization of Chekhov's technique with other current methods. Contemporary practical experiments and some fifty exercises at both beginner and intermediate/advanced levels are presented through analysis, examples, student journals and case studies delineating the sequences in which units are taught and specifying the exercises that differ from those in Chekhov's original writing. This book is for practitioners as well as students of the theatre.

#### ***Ballet's Magic Kingdom*** A. L. Volynskii, 2008-12-01

Akim Volynsky was a Russian literary critic, journalist and art historian who became Saint Petersburg's liveliest and most prolific ballet critic in the early part of the twentieth century. This book, the first English edition of his provocative and influential writings, provides a striking look at life inside the world of Russian ballet at a crucial era in its history. Stanley J. Rabinowitz selects and translates forty of Volynsky's articles, vivid eyewitness accounts that sparkle with details about the careers and personalities of such dance luminaries as Anna Pavlova, Mikhail Fokine, Tamara Karsavina and

George Balanchine at that time a young dancer in the Maryinsky company whose keen musical sense and creative interpretive power Volynsky was one of the first to recognize Rabinowitz also translates Volynsky's magnum opus *The Book of Exaltations* an elaborate meditation on classical dance technique that is at once a primer and an ideological treatise Throughout his writings Rabinowitz argues in his critical introduction which sets Volynsky's life and work against the backdrop of the principal intellectual currents of his time Volynsky emphasizes the spiritual and ethereal qualities of ballet

*Skryabin, Philosophy and the Music of Desire* Kenneth M. Smith, 2017-07-05 Commentary on Skryabin has struggled to situate an understanding of the composer's music within his idiosyncratic philosophical world views Early commentators efforts to do so failed to establish a thorough or systematic approach And later twentieth century studies turned away from the composer's ideology focusing instead on the music itself with an analytic approach that scrutinized Skryabin's harmonic language in isolation from his philosophy This groundbreaking study revisits the questions surrounding the composer's music within his own philosophy but draws on new methodological tools casting Skryabin's music in the light not only of his own philosophy of desire but of more refined semiotic psychoanalytical theory and modern techniques of music analysis An interdisciplinary methodology corrects the narrow focus of Skryabin scholarship of the last century offering insights from New Musicology and recent music theory that lead to hermeneutical critically informed readings of selected works [A Semiotic Analysis of the Short Stories of Leonid Andreev, 1900-1909](#) Stephen Hutchings, 1990 This book applies the techniques of semiotic analysis to a selection of short stories by Leonid Andreev in an attempt to offer one answer to the problems of categorizing Andreev's unique art and placing it within a literary evolutionary perspective Drawing on a range of literary theory from early Russian Formalism onwards the study proceeds from one level to another according to a principle of degree of abstraction so that each level constitutes firstly an independent account of Andreev's texts in itself and secondly one stage in an overall analysis [Vitalist Modernism](#) Fae Brauer, 2023-02-28 This book reveals how when where and why vitalism and its relationship to new scientific theories philosophies and concepts of energy became seminal from the fin de siècle until the Second World War for such Modernists as Sophie Taeuber Arp Hugo Ball Juliette Bisson Eva Carrière Salvador Dalí Robert Delaunay Marcel Duchamp Edvard Munch Picasso Yves Tanguy Gino Severini and John Cage For them Vitalism entailed the conception of life as a constant process of metamorphosis impelled by the free flow of energies imaginings intuition and memories unconstrained by mechanistic materialism and chronometric imperatives to generate what the philosopher Henri Bergson aptly called Creative Evolution Following the three main dimensions of Vitalist Modernism the first part of this book reveals how biovitalism at the fin de siècle entailed the pursuit of corporeal regeneration through absorption in raw nature wholesome environments aquatic therapies electromagnetism heliotherapy modern sports particularly rugby water sports the Olympic Games and physical culture to energize the human body and vitalize its life force This is illuminated by artists as geoculturally diverse as Gustave Caillebotte Thomas Eakins Munch and Albert Gleizes The

second part illuminates how simultaneously Vitalism became aligned with anthroposophy esotericism magnetism occultism parapsychology spiritism theosophy and what Bergson called psychic states alongside such new sciences as electromagnetism radiology and the Fourth Dimension as captured by such artists as Juliette Bisson Giacomo Balla Albert Besnard Umberto Boccioni Eva Carri re John Gerrard Keulemans L szl Moholy Nagy James Tissot Albert von Schrenck Notzing and Picasso During and after the devastation of the First World War the third part explores how Vitalism particularly Bergson s theory of becoming became associated with Dadaist Neo Dadaist and Surrealist notions of amorality atemporality dysfunctionality entropy irrationality inversion negation and the nonsensical captured by Hans Arp Charlie Chaplin Theo Van Doesburg Kazimir Malevich Kurt Schwitters and Vladimir Tatlin alongside Cage s concept of Nothing After investigating the widespread engagement with Bergson s philosophies and Vitalism and art by Anarchists Marxists and Communists during and after the First World War it concludes with the official rejection of Bergson and any form of Vitalism in the Soviet Union under Stalin This book will be of vital interest to gallery exhibition and museum curators and visitors plus readers and scholars working in art history art theory cultural studies modernist studies occult studies European art and literature health histories of science philosophy psychology sociology sport studies heritage studies museum studies and curatorship

**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 *Symbolism* Charles Chadwick,2017-07-06 Cover Half Title Page Title Page Copyright Page Original Title Page Original Copyright Page Dedication Page Contents General Editor s Preface 1 The Theory of Symbolism 2 Baudelaire s Correspondances 3 Verlaine s Melodies 4 Rimbaud the Voyant 5 Mallarme and the Infinite 6 Valery s Return to Reality 7 The Repercussions of Symbolism Select Bibliography Index *Maxim Gorky* Cynthia Marsh,2006 Maxim Gorky was dubbed the father of socialist realism in the Soviet period but he had forged his career as an internationally known novelist and dramatist some three or more decades earlier Posing questions that Soviet critics found difficult to confront the author examines the effects of exile and religion on the content and form of the plays as well as the role played by women and the personal and political implications of motherhood All sixteen of Gorky s published plays are covered and the book explores whether this body of work has themes and styles to unify it While conflict is central to the core political themes and also infiltrates many aspects of the dramatic style cartoonish and grotesque other less expected themes and styles emerge Viewing the post revolutionary plays as a development of earlier work leads to a question rarely posed are the plays written by Gorky in the process of defining the new Party inspired socialist realism in fact less about socialist realist issues of conformity and more about Gorky s own painful life experience And what is equally under the microscope is a search for the monumental style frequently associated with socialist realist theatre the proposed origins of the spatial grandeur in Gorky s plays come as a surprise **The Poetry of Anna Akhmatova** Alexandra Harrington,2006-05-01 This book outlines a fresh and coherent

framework for the apprehension of Akhmatova's oeuvre in its totality seeing her as a poet who moves beyond modernism in her later period. The appeal to postmodernism which is in itself innovative with regard to Akhmatova studies also allows exploration of a second problematic issue: how to account for the shift in self-presentation in the later verse and the different concept of poetic self which it advances. This new account of Akhmatova's path to maturity challenges the conventional view of the early Akhmatova as poet in the classical Russian tradition and of the later Akhmatova as paradigmatically modernist.

**Concentric Space as a Life Principle Beyond Schopenhauer, Nietzsche and Ricoeur** Paul Downes, 2019-10-02

Concentric Space as a Life Principle beyond Schopenhauer, Nietzsche and Ricoeur invites a fresh vision of human experience and search for life meanings in terms of potential openings through relational space. Offering a radical spatial rereading of foundational ideas of influential thinkers Schopenhauer, Nietzsche and Ricoeur, it argues that these ideas can be rethought for a more fundamental understanding of life, self and other. This book offers a radical reconceptualisation of space as an animating principle for life through common, although previously hidden, features across the thought of Schopenhauer, Nietzsche and Ricoeur. It offers a fresh spatial interpretation of key themes in these thinkers' works such as compassion, will to life, Dionysian rapture, will to power, self-overcoming, revaluation of values, eternal recurrence, living metaphor and intersubjectivity. It proposes a spatial restructuring of experience from diametric spaces of exclusion towards concentric spaces of inclusion for an experiential restructuring towards unifying modes of experience. This spatial rereading of these major figures in philosophy directly challenges many previous understandings to offer a distinctive spatial phenomenological framework for examining a life principle. This book will appeal to academics, researchers and postgraduates engaged in the study of philosophy, wellbeing, education and human development. The book's interdisciplinary scope ensures that it is also of interest for those in the fields of psychology, anthropology, psychoanalysis and culture studies. **On the Wings of**

**Hypothesis** Annette Michelson, 2020-10-13 Annette Michelson's erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov, collected for the first time. This posthumous volume gathers Annette Michelson's erudite and incisive readings of the revolutionary films of Sergei Eisenstein and Dziga Vertov, giving readers the opportunity to track her sustained investigations into their work. Michelson introduced American audiences to Soviet cinema in the early 1970s, extending the interpretive paradigm she had used for American filmmakers of the mid-twentieth century in which she emphasized phenomenological readings of their work to films and writings by Eisenstein and Vertov. Over four decades, Michelson returned again and again to what she calls following Eisenstein intellectual cinema: the deliberate attempt to create philosophically informed analogues for consciousness. The volume includes Michelson's major essays on Eisenstein's unrealized attempts to make movies of both Marx's *Capital* and Joyce's *Ulysses*, as well as her authoritative discussion of Vertov's 1929 masterpiece *The Man with a Movie Camera*. Together, the texts demonstrate Michelson's pervasive influence as a writer and thinker and her role in the establishment of cinema studies as an academic field. This collection makes these

canonical texts available for a new generation of film scholars      The Alexander Scriabin Companion Lincoln Ballard, Matthew Bengtson, 2017-06-27 This unique collaboration between a musicologist and two pianists all experts in Russian music takes a fresh look at the supercharged music and polarizing reception of the Russian composer Alexander Scriabin From his Chopin inspired miniatures to his genre bending symphonies and avant garde late works Scriabin left a unique mark on music history Scriabin s death centennial in 2015 brought wider exposure and renewed attention to this pioneering composer Music lovers who are curious about Scriabin have been torn between specialized academic studies and popular sources that glamorize his interests and activities often at the expense of historical accuracy This book bridges the divide between these two branches of literature and brings a modern perspective to his music and legacy Drawing on archival materials primary sources in Russian and recently published books and articles Part One details the reception and performance history of Scriabin s solo piano and orchestral music High quality recordings are recommended for each piece Part Two explores four topics in Scriabin s reception the myths generated by Scriabin s biographers his claims to synaesthesia or color hearing his revival in 1960s America as a proto Flower Child and the charges of anti Russianness leveled against his music Part Three investigates stylistic context and performance practice in the piano music and considers the domains of sound rhythm and harmony It offers interpretive strategies for deciphering Scriabin s challenging scores at the keyboard Students scholars and music enthusiasts will benefit from the historical insights offered in this interdisciplinary book Armed with this knowledge readers will be able to better appreciate the stylistic innovations and colorful imagination of this extraordinary composer      **A Coat of Many Colors** Gregory Freidin, 2010-05-13 Friedin writes just the kind of criticism Mandelstam wrote and which he would have loved grounded in careful reading but never timid quirky but never merely eccentric the product of a mind and sensibility keenly alive to the times both historical and critical Nothing I have read on Mandelstam has so provoked my own thinking as has Freidin s work It is stimulating in every sense of the word and will move the study of Mandelstam off the point at which it has been stuck for far too long John E Malmstad Harvard University Combining as it does sensitive close readings of the Mandelstam texts with an uncommonly wide range of literary and sociocultural reference *A Coat of Many Colors* is a welcome and significant addition to the body of scholarship bearing on one of our century s finest poets Victor Erlich Yale University      *At the Crossroads of the Senses* Polina Dimova, 2025-03-04 Inspired by Richard Wagner s idea of the total artwork European modernist artists began to pursue multimedia projects that mixed colors sounds and shapes Polina Dimova s *At the Crossroads of the Senses* traces this new sensory experience of synaesthesia the physiological or figurative blending of senses as a modernist phenomenon from its scientific description in the late nineteenth century to its prevalence in the early twentieth Structured around twenty theses on synaesthesia this book explores the integral relationship between modernist art science and technology tracing not only how modernist artists perceptually internalized and absorbed technology and its effects but also how they appropriated it to achieve their own

aesthetic metaphysical and social goals Through case studies of prominent multimodal artists Oscar Wilde Aubrey Beardsley Richard Strauss Aleksandr Scriabin Wassily Kandinsky František Kupka Andrei Bely and Rainer Maria Rilke *At the Crossroads of the Senses* reveals the color forms and color sounds that for these artists laid the foundations of the world and served as the catalyst for the flourishing exchanges among the arts at the fin de siècle Rooted in archival research in Russia Germany France and the Czech Republic *At the Crossroads of the Senses* taps overlooked scientific sources to offer a fresh perspective on European modernism Sensory studies scholars literary critics and art and music historians alike will welcome its many contributions not least among them a refreshing advocacy for a kind of sensuous reading practice

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