



the lubok

Russian Folk Pictures

17th to 19th Century

# Lubok Russian Folk Pictures 17th To 19th

**Elena Hellberg-Hirn**



## **Lubok Russian Folk Pictures 17th To 19th:**

The Lubok Alla Sytova,1984      **Political Censorship of the Visual Arts in Nineteenth-Century Europe** Robert Justin Goldstein,Andrew M. Nedd,2015-09-01 In this comprehensive account of censorship of the visual arts in nineteenth century Europe when imagery was accessible to the illiterate in ways that print was not specialists in the history of the major European countries trace the use of censorship by the authorities to implement their fears of the visual arts from caricature to cinema      An Anthology of Russian Folktales Jack V. Haney,2014-12-18 This anthology gathers a broad selection of Russian folktales legends and anecdotes and includes helpful features that make them more accessible and engaging for English language readers Editor Jack V Haney has selected some of the best tales from his seven volume Complete Russian Folktale collection and added examples of anecdotes and the long serial tales told in the far north The 114 tales included here represent every genre found in the Russian tradition They date from the eighteenth through the twentieth centuries and come from all geographic regions of the Russian speaking world The collection is enhanced by a detailed introduction to the folktale and its types brief introductions to each grouping of tales head notes with interesting background for individual tales and a glossary explaining Russian terms      *The Image of Ivan the Terrible in Russian Folklore* Maureen Perrie,2002-04-11 A study of Ivan the Terrible s depiction in Russian folklore and the controversies surrounding it      **Russian Literature and Its Demons** Pamela Davidson,2000 Merezhkovsky s bold claim that all Russian literature is to a certain degree a struggle with the temptation of demonism is undoubtedly justified And yet despite its evident centrality to Russian culture the unique and fascinating phenomenon of Russian literary demonism has so far received little critical attention This substantial collection fills the gap A comprehensive analytical introduction by the editor is followed by a series of fourteen essays written by eminent scholars in their fields The first part explores the main shaping contexts of literary demonism the Russian Orthodox and folk tradition the demonization of historical figures and views of art as intrinsically demonic The second part traces the development of a literary tradition of demonism in the works of authors ranging from Pushkin and Lermontov Gogol and Dostoevsky through to the poets and prose writers of modernism including Blok Akhmatova Bely Sologub Rozanov Zamiatin and through to the end of the 20th century      *Russian Folk Art* Alison Hilton,1995 Russian Folk Art surveys the traditions styles and functions of the many objects made by Russian peasant artists and artisans Placing the objects within the settings in which folk artists worked the peasant household the village and the local market Alison Hilton discusses the principal media artists employed and the items they produced from dippers and goblets to clothing and window frames Emphasizing the balance between time honored forms and techniques and the creativity of individual artists the book explores how images and designs helped to form a Russian esthetic identity in the 19th and 20th centuries Abundantly illustrated with examples from Russian museums Russian Folk Art is a treasure for anyone interested in Russian culture      **An Introduction to the Russian Folktale** Jack V. Haney,1999-05-25 This engaging introduction to the Russian folktale

considers the origin structure and language of folktales tale tellers and their audiences the relationship of folktales to Russian ritual life and the folktale types that are translated in subsequent volumes of *The Complete Russian Folktale*

History and Myth in Pictorial Narratives of the Russian 'Patriotic War', 1812-1914 Andrew M. Nedd, 2024-07-08 This book reveals that the visual narrative of the events of the Russian campaign of 1812 was inextricably linked to Russia's search for national identity and helped to form competing definitions of Russianness No pre-revolutionary military event was more celebrated in Russian literature and art than the Patriotic War of 1812 during which Napoleon advanced his Grand Armée into Russia only to retreat months later in defeat as his army faced starvation and capture during the brutal winter The works of art that retold the story of 1812 extolled virtues that were represented as inherently Russian courage resourcefulness and unity Furthermore these values were increasingly contrasted with those of the foreign invader from the west While the emphasis is largely on academic painting this book also explores popular media and memorialization in order to reveal the role that images played in the process of constructing identities in nineteenth-century Russia

*Stalin in Russian Satire, 1917-1991* Karen L. Ryan, 2009-11-24 During Stalin's lifetime the crimes of his regime were literally unspeakable More than fifty years after his death Russia is still coming to terms with Stalinism and the people's own role in the abuses of the era During the decades of official silence that preceded the advent of glasnost Russian writers raised troubling questions about guilt responsibility and the possibility of absolution Through the subtle vehicle of satire they explored the roots and legacy of Stalinism in forms ranging from humorous mockery to vitriolic diatribe Examining works from the 1917 Revolution to the fall of the Soviet Union in 1991 Karen L. Ryan reveals how satirical treatments of Stalin often emphasize his otherness distancing him from Russian culture Some satirists portray Stalin as a madman Others show him as feminized animal-like monstrous or diabolical Stalin has also appeared as the unquiet dead a spirit that keeps returning to haunt the collective memory of the nation While many writers seem anxious to exorcise Stalin from the body politic for others he illuminates the self in disturbing ways To what degree Stalin was and is in us is a central question of all these works Although less visible than public trials policy shifts or statements of apology Russian satire has subtly yet insistently participated in the protracted process of de-Stalinization

**Bewitching Russian Opera** Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera: The Tsarina from State to Stage* author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas' deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns Through contemporary performance theory she

demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender A close look at a series of operas and musical theater productions from Catherine the Great s fairy tale operas to Tchaikovsky s Pique Dame illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other under the patriarchal dominance of the subsequent period These tsarinas successfully fostered the concept of a modern nation and collective national identity only to then have their power and influence undone in Russian cultural consciousness through the fairy tales operas of the 19th century that positioned tsarinas as magical and dangerous figures rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state Ultimately this book demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself [History of Music in Russia from Antiquity to 1800, Volume 1](#) Nikolai Findeizen, 2008-02-07 In its scope and command of primary sources and its generosity of scholarly inquiry Nikolai Findeizen s monumental work published in 1928 and 1929 in Soviet Russia places the origins and development of music in Russia within the context of Russia s cultural and social history Volume 2 of Findeizen s landmark study surveys music in court life during the reigns of Elizabeth I and Catherine II music in Russian domestic and public life in the second half of the 18th century and the variety and vitality of Russian music at the end of the 18th century [The Lubok](#) Alla Sytova, 1984 [Facets of Russian Irrationalism between Art and Life](#) , 2016-04-08 Russia is an enigmatic mysterious country situated between East and West not only spatially but also mentally Or so it is traditionally perceived in Western Europe and the Anglophone world at large One of the distinctive features of Russian culture is its irrationalism which revealed itself diversely in Russian life and thought literature music and visual arts and has survived to the present day Bridging the gap in existing scholarship the current volume is an attempt at an integral and multifaceted approach to this phenomenon and launches the study of Russian irrationalism in philosophy theology literature and the arts of the last two hundred years together with its reflections in Russian reality Contributors Tatiana Chumakova David Gillespie Arkadii Goldenberg Kira Gordovich Rainer Gr bel Elizabeth Harrison Jeremy Howard Aleksandr Ivashkin Elena Kabkova Sergei Kibal nik Oleg Kovalov Alexander McCabe Barbara Olaszek Oliver Ready Oliver Smith Margarita Odesskaia Ildik M ria R cz Lyudmila Safronova Marilyn Schwinn Smith Henrieke Stahl Olga Stukalova Olga Tabachnikova Christopher John Tooke and Natalia Vinokurova [Reading Russian Fortunes](#) Faith Wigzell, 1998-05-28 Reading Russian Fortunes examines the huge popularity and cultural impact of fortune telling among urban and literate Russians from the eighteenth century to the present Based partly on a study of the numerous editions of little fortune telling books especially those devoted to dream interpretation it documents and analyses the social history of fortune telling in terms of class and gender at the same time considering the function of both amateur

and professional fortune telling in a literate modernizing society Chapters are devoted to professional fortune tellers and their clients and to the publishers of the books An analysis of the relationship between urban fortune telling and traditional oral culture where divination played a very significant role leads on to a discussion of the underlying reasons for the persistence of fortune telling in modern Russian society

**History of Music in Russia from Antiquity to 1800, Volume 2**

Nikolai Findeizen, 2008-02-07 In its scope and command of primary sources and its generosity of scholarly inquiry Nikolai Findeizen's monumental work published in 1928 and 1929 in Soviet Russia places the origins and development of music in Russia within the context of Russia's cultural and social history Volume 2 of Findeizen's landmark study surveys music in court life during the reigns of Elizabeth I and Catherine II music in Russian domestic and public life in the second half of the 18th century and the variety and vitality of Russian music at the end of the 18th century

**Revolts and Political Violence in Early Modern Imagery**

Malte Griesse, Monika Barget, David de Boer, 2021-11-29 In the early modern period images of revolts and violence became increasingly important tools to legitimize or contest political structures This volume offers the first in depth analysis of how early modern people produced and consumed violent imagery and assesses its role in memory practices political mobilization and the negotiation of cruelty and justice Critically evaluating the traditional focus on Western European imagery the case studies in this book draw on evidence from Russia China Hungary Portugal Germany North America and other regions The contributors highlight the distinctions among visual cultures of violence as well as their entanglements in networks of intensive transregional communication early globalization and European colonization

Contributors Monika Barget David de Boer N ra G Et nyi Fabian Fechner Joana Fraga Malte Griesse Alain Hugon Gleb Kazakov Nancy Kollmann Ya Chen Ma Galina Tirnani and Ramon Voges

**Russian Myths**

Elizabeth Warner, 2002-07-01 The coming of Christianity to the state of Kievan Rus at the end of the tenth century had an enormous impact on the development of Russian civilization Despite the abandonment of the pagan gods both Christian and pagan practices and beliefs continued to coexist for centuries producing a system known as dual faith Russian Myths deals with mythic beliefs notions and customs concerning the veneration of earth water fire and air demons and spirit beings in the world of nature the cult of the dead and witchcraft many of which have their roots in the pre Christian past but still survive to the present day To illuminate the evolution of major themes and motifs and set Russian myths in the context of mythology the world over Elizabeth Warner draws upon a rich variety of sources including anecdotal narrative forms and religious legends epic songs funeral laments and folk religion and of course the folktales where the sacred gives way to pure imagination in the depiction of mythic themes and characters

Optical Play

Julia Bekman Chadaga, 2014-10-31 Longlist finalist 2015 Historia Nova Prize for Best Book on Russian Intellectual and Cultural History Julia Bekman Chadaga's ambitious study posits that glass in its uses as a material and as captured in culture is a key to understanding the evolution of Russian identity from the eighteenth century onward From the contemporary perspective it is easy to overlook how glass has profoundly transformed

vision Chadaga shows the far reaching effects of this phenomenon Her book examines the similarities between glass and language the ideological uses of glass and the material s associations with modernity while illuminating the work of Lomonosov Dostoevsky Zamyatin and Eisenstein among others In particular Chadaga explores the prominent role of glass in the discourse around Russia s contentious relationship with the West by turns admiring and antagonistic as the nation crafted a vision for its own future Chadaga returns throughout to the spectacular aspect of glass and shows how both the tendentious capacity and the playfulness of this material have shaped Russian culture     *Soil and Soul* Elena Hellberg-Hirn,2019-01-04 Originally published in 1998 in this book a number of stereotypes symbols and signs of Russia such as the double headed eagle the star bread and salt troika the Orthodox cross etc are presented as a consistent set of metaphors revealing a symbolic world made by and for the Russians in order to sustain and reinforce their group identity The Russian language culture and history form the basic core of the symbolic archive or thesaurus of Russianness from which the necessary images symbols and signs of identification are provided to manifest connection with the sphere of Russian identity Such symbolism may directly or obliquely refer either to the territory soil of Russia or to the ethnically specific traits of the Russian people soul Both soil and soul are emphatically personified in the symbolic image of Holy Russia Mother Russia

**Music of the Sirens** Linda Austern,Inna Naroditskaya,2006-07-21 Whether referred to as mermaid usalka mami wata or by some other name and whether considered an imaginary being or merely a person with extraordinary abilities the siren is the remarkable creature that has inspired music and its representations from ancient Greece to present day Africa and Latin America This book co edited by a historical musicologist and an ethnomusicologist brings together leading scholars and some talented newcomers in classics music media studies literature and cultural studies to consider the siren and her multifaceted relationships to music across human time and geography

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