

# POPULAR THEATER AND SOCIETY IN TSARIST RUSSIA

by ANTHONY SWIFT



# Popular Theater And Society In Tsarist Russia

**Murray Frame**



## **Popular Theater And Society In Tsarist Russia:**

*Popular Theater and Society in Tsarist Russia* E. Anthony Swift, 2002-12-30 This is the most comprehensive study available of the popular theater that developed during the last decades of tsarist Russia Swift examines the origins and significance of the new people's theaters that were created for the lower classes in St Petersburg and Moscow between 1861 and 1917 His extensively researched study full of anecdotes from the theater world of the day shows how these people's theaters became a major arena in which the cultural contests of late imperial Russia were played out and how they contributed to the emergence of an urban consumer culture during this period of rapid social and political change Swift illuminates many aspects of the story of these popular theaters the cultural politics and aesthetic ambitions of theater directors and actors state censorship politics and their role in shaping the theatrical repertoire and the theater as a vehicle for social and political reform He looks at roots of the theaters discusses specific theaters and performances and explores in particular how popular audiences responded to the plays

**Popular Theater and Society in Tsarist Russia** E. Anthony Swift, 2002-12-30 This is the fullest and most richly detailed study available of the popular theater that developed during the last decades of tsarist Russia Swift brings alive the world of Ostrovsky Stanislavsky Chekhov and Tolstoy as he examines the origins and significance of the new people's theaters that were created for the lower classes in St Petersburg and Moscow between 1861 and 1917 His extensively researched study full of anecdotes from the theater world of the day shows how these people's theaters became a major arena in which the cultural contests of late imperial Russia were played out and how they contributed to the emergence of an urban consumer culture during this period of rapid social and political change Cover leaf

*A History of the Theatre Laboratory* Bryan Brown, 2018-10-26 The term theatre laboratory has entered the regular lexicon of theatre artists producers scholars and critics alike yet use of the term is far from unified often operating as a catch all for a web of intertwining practices territories pedagogies and ideologies Russian theatre however has seen a clear emergence of laboratory practice that can be divided into two distinct organisational structures the studio and the masterskaya artisanal guild By assessing these structures Bryan Brown offers two archetypes of group organisation that can be applied across the arts and sciences and reveals a complex history of the laboratory's characteristics and functions that support the term's use in theatre This book's discursive historical approach has been informed substantially by contemporary practice through interviews with and examinations of practitioners including Slava Polunin Anatoli Vassiliev Sergei Zhenovach and Dmitry Krymov

*Jewish Public Culture in the Late Russian Empire* Jeffrey Veidlinger, 2009-04-14 In the midst of the violent revolutionary turmoil that accompanied the last decade of tsarist rule in the Russian Empire many Jews came to reject what they regarded as the apocalyptic and utopian prophecies of political dreamers and religious fanatics preferring instead to focus on the promotion of cultural development in the present Jewish Public Culture in the Late Russian Empire examines the cultural identities that Jews were creating and disseminating through voluntary associations such as

libraries drama circles literary clubs historical societies and even fire brigades Jeffrey Veidlinger explores the venues in which prominent cultural figures including Sholem Aleichem Mendele Moykher Sforim and Simon Dubnov interacted with the general Jewish public encouraging Jewish expression within Russia's multicultural society By highlighting the cultural experiences shared by Jews of diverse social backgrounds from seamstresses to parliamentarians and in disparate geographic locales from Ukrainian shtetls to Polish metropolises the book revises traditional views of Jewish society in the late Russian Empire

**Serfdom, Society, and the Arts in Imperial Russia** Richard Stites, 2008-02-22 Richard Stites explores the dramatic shift in the history of visual and performing arts that took place in the last decades of serfdom in Russia in the 1860s and revisualises the culture of that flamboyant era

**Beau Monde on Empire's Edge** Mayhill C. Fowler, 2017-05-08 In *Beau Monde on Empire's Edge* Mayhill C. Fowler tells the story of the rise and fall of a group of men who created culture both Soviet and Ukrainian This collective biography showcases new aspects of the politics of cultural production in the Soviet Union by focusing on theater and on the multi ethnic borderlands Unlike their contemporaries in Moscow or Leningrad these artists from the regions have been all but forgotten despite the quality of their art *Beau Monde* restores the periphery to the center of Soviet culture Sources in Russian Ukrainian Polish and Yiddish highlight the important multi ethnic context and the challenges inherent in constructing Ukrainian culture in a place of Ukrainians Russians Poles and Jews *Beau Monde on Empire's Edge* traces the growing overlap between the arts and the state in the early Soviet years and explains the intertwining of politics and culture in the region today

**Historical Dictionary of Russian Theatre** Laurence Senelick, 2015-08-13 A latecomer continually hampered by government control and interference the Russian theatre seems an unlikely source of innovation and creativity Yet by the middle of the nineteenth century it had given rise to a number of outstanding playwrights and actors and by the start of the twentieth century it was in the vanguard of progressive thinking in the realms of directing and design Its influence throughout the world was pervasive Nikolai Gogol Anton Chekhov and Maksim Gor'kii remain staples of repertoires in every language the ideas of Konstantin Stanislavskii Vsevolod Meierkhold and Mikhail Chekhov continue to inspire actors and directors while designers still draw on the graphics of the World of Art group and the Constructivists What distinguishes Russian theater from almost any other is the way in which these achievements evolved and survived in ongoing conflict or cooperation with the State This second edition of *Historical Dictionary of Russian Theatre* covers the history through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 1000 cross referenced entries on individual actors directors designers entrepreneurs plays playhouses and institutions Censorship Children's Theater migr Theater and Shakespeare in Russia This book is an excellent access point for students researchers and anyone wanting to know more about Russian Theatre

**The Frightful Stage** Robert Justin Goldstein, 2009 In nineteenth century Europe the ruling elites viewed the theater as a form of communication which had enormous importance The theater provided the most significant form of mass entertainment and

was the only arena aside from the church in which regular mass gatherings were possible. Therefore drama censorship occupied a great deal of the ruling class's time and energy with a particularly focus on proposed scripts that potentially threatened the existing political, legal and social order. This volume provides the first comprehensive examination of nineteenth century political theater censorship at a time in the aftermath of the French Revolution when the European population was becoming increasingly politically active.

**Performing Justice** Elizabeth A. Wood, 2018-05-31 After seizing power in 1917 the Bolshevik regime faced the daunting task of educating and bringing culture to the vast and often illiterate mass of Soviet soldiers, workers and peasants. As part of this campaign civilian educators and political instructors in the military developed didactic theatrical fictions performed in workers and soldiers clubs in the years from 1919 to 1933. The subjects addressed included politics, religion, agronomy, health, sexuality and literature. The trials were designed to permit staging by amateurs at low cost, thus engaging the citizenry in their own remaking. In reconstructing the history of the so called agitation trials and placing them in a rich social context, Elizabeth A. Wood makes a major contribution to rethinking the first decade of Soviet history. Her book traces the arc by which a regime's campaign to educate the masses by entertaining and disciplining them culminated in a policy of brute shaming. Over the course of the 1920s the nature of the trials changed and this process is one of the main themes of the later chapters of Wood's book. Rather than humanizing difficult issues, the trials increasingly made their subjects alcoholics, boys who smoked, truants into objects of shame and dismissal. By the end of the decade and the early 1930s the trials had become weapons for enforcing social and political conformity. Their texts were still fictional, indeed fantastical, but the actors and the verdicts were now all too real.

**Stage Fright** Paul Du Quenoy, 2010-11 Explores the relationship between culture and power in Imperial Russia. Argues that Russia's performing arts were part of a vibrant public culture that was usually ambivalent or hostile to the tumultuous political events of the revolutionary era. Provided by publisher.

**When Art Makes News** Katia Dianina, 2012-11-15 From the time the word *kul'tura* entered the Russian language in the early nineteenth century, Russian arts and letters have thrived on controversy. At any given time several versions of culture have coexisted in the Russian public sphere. The question of what makes something or someone distinctly Russian was at the core of cultural debates in nineteenth century Russia and continues to preoccupy Russian society to the present day. *When Art Makes News* examines the development of a public discourse on national self representation in nineteenth century Russia as it was styled by the visual arts and popular journalism. Katia Dianina tells the story of the missing link between high art and public culture, revealing that art became the talk of the nation in the second half of the nineteenth century in the pages of mass circulation press. At the heart of Dianina's study is a paradox: how did culture become the national idea in a country where few were educated enough to appreciate it? Dianina questions the traditional assumptions that culture in tsarist Russia was built primarily from the top down and classical literature alone was responsible for imagining the national community. *When Art Makes News* will appeal to all

those interested in Russian culture as well as scholars and students in museum and exhibition studies      **Entertaining Tsarist Russia** James Von Geldern, Louise McReynolds, 1998-08-22 Companion disc features recordings of popular songs and vaudeville skits performed by some of Russia's most famous singers and comics of early twentieth century      **International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences**, 2003      **Historical Dictionary of Russian Theater** Laurence Senelick, 2007-03-16 Despite constant hindrance from government interference and control the Russian theater has produced many memorable playwrights schools of thought and plays whose influence can be seen throughout the world Nikolai Gogol's *The Inspector Maksim Gor'kii*'s *The Lower Depths* and Anton Chekhov's *The Cherry Orchard* remain staples of repertoires in every language The ideas of Konstantin Stanislavskii Vsevolod Meierkhold and Mikhail Chekhov continue to inspire actors and directors and designers still draw on the graphics of the World of Art group and the Constructivists The *Historical Dictionary of Russian Theater* is the only reference work in English devoted exclusively to Russian theater and drama It provides information on the popular plays and playwrights while also offering information on many persons works and phenomena omitted from standard encyclopedias Through the use of a chronology an introductory essay a bibliography an appendix and hundreds of cross referenced dictionary entries on directors stage designers actors plays playwrights concepts theater buildings and troupes this reference provides an unrivaled account of Russian theater      *Drama Review*, 2002      **Encyclopedia of Russian History** James R. Millar, 2004 Review This four volume set features nearly 1 500 entries by experts on all aspects of Russian history including important biographical figures geographical areas ethnographic groups cultural landmarks military campaigns and social issues The Top 20 Reference Titles of the Year American Libraries May 2004      **Modern Occultism in Late Imperial Russia** Julia Mannherz, 2012 The laboratory in the salon spiritualism comes to Russia Occult science and the Russian public The occult metropolis putting the hidden to practical use Servants priests and haunted houses Popular occultism and the Orthodox Church The occult at court Mariia Puare and the fate of occultism during the Great War      *The St. Petersburg Imperial Theaters* Murray Frame, 2009-04-13 The opulent St Petersburg Imperial Theaters were subsidized and administered by the Russian court from the eighteenth century until the collapse of the tsarist order in 1917 This close association raises many questions about the uses of these theaters and where their loyalties lay in early twentieth century Russia This history begins in 1900 with the theater flourishing but undergoing change then chronicles the impact of war and revolution as well as audience and administration leading up to the effective re establishment of state control over the theaters by the Bolsheviks in 1920 While the theaters were often allied with the forces of change their grandeur harked back to the age of the tsars creating an irony that is explored here in depth Photographs and diagrams of the theaters are included along with photographs of the central historical figures and contemporary cartoons referring to the theaters      **Histoire Sociale**, 2004      **A History of Russia** Catherine Evtuhov, Richard Stites, 2004 A History of Russia Peoples Legends Events Forces is a

comprehensive narrative conceived and developed after the collapse of the former Soviet Union As such the text written by foremost scholars in Russian History has been informed by the burgeoning historiography of the 1990s Features unique to this text include the blending of straight forward chronological political narrative with superior accessible treatment of sophisticated intellectual and cultural traditions as well as popular culture and its foundations and continuities the role of historical memory and the social and cultural role of religion and devotional life coverage of gender issues inclusion of the various ethnic groups and nationalities that formed the Russian Empire and Soviet Union with attention to both their roles and their perspectives and modern easily read maps placed within larger geographical contextx that will enhance reader comprehension Back cover

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