

The Stray Dog Cabaret A Book Of Russian Poems New

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Three Loves for Three Oranges Dussia N. Posner 2021-09-07 In 1921, Sergei Prokofiev's *Love for Three Oranges*—one of the earliest, most famous examples of modernist opera—premiered in Chicago. Prokofiev's source was a 1913 theatrical divertissement by Vsevolod Meyerhold, who, in turn, took inspiration from Carlo Gozzi's 1761 commedia dell'arte-infused theatrical fairy tale. Only by examining these whimsical, provocative works together can we understand the full significance of their intertwined lineage. With contributions from 17 distinguished scholars in theater, art history, Italian, Slavic studies, and musicology, *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev* illuminates the historical development of Modernism in the arts, the ways in which commedia dell'arte's self-referential and improvisatory elements have inspired theater and music innovations, and how polemical playfulness informs creation. A resource for scholars and theater lovers alike, this collection of essays, paired with new translations of *Love for Three Oranges*, charts the transformations and transpositions that this fantastical tale underwent to provoke theatrical revolutions that still reverberate today.

Third Factory Виктор Шкловский 2002 Like many of Shklovsky's works, *Third Factory* is not easily classified. In part it is a memoir of the three "Factories" that influenced his development as a human being and as a writer, yet the events depicted within the book are fictionalised and conveyed with the poetic verve and playfulness of form that have made Shklovsky a major figure in twentieth-century world literature. In addition to its fictional and biographical elements, *Third Factory* includes anecdotes, rants, social satire, literary theory, and anything else that Shklovsky, with an artist's unerring confidence, chooses to include.

Russian Silver Age Poetry Sibelan Forrester 2015-05-20 Russian Silver Age writers were full participants in European literary debates and movements. Today some of these poets, such as Akhmatova, Mandelstam, Mayakovsky, Pasternak, and Tsvetaeva, are known around the world. This volume introduces Silver Age poetry with its cultural ferment, the manifestos and the philosophical, religious, and aesthetic debates, the occult references and sexual experimentation, and the emergence of women, Jews, gay and lesbian poets, and peasants as part of a brilliant and varied poetic environment. After a thorough introduction, the volume offers brief biographies of the poets and selections of their work in translation—many of them translated especially for this volume—as well as critical and fictional texts (some by the poets themselves) that help establish the context and outline the lively discourse of the era and its indelible moral and artistic aftermath.

The Bishop's Daughter Honor Moore 2008 A daughter of a two-decades bishop of New York chronicles their turbulent relationship, his journey from robber-baron wealth to work among America's post-war urban poor, and his contributions as a civil rights and peace activist.

The Stray Dog Cabaret 2007

City Maps and Stories Moleskine 2018-07-04 Stroll around some of the greatest cities in the world and discover what they were like a century ago at the start of the modern age. Explore 100 routes around 15 different cities at the turn of the 20th century thanks to a million tiny vintage images - from London to Havana, New York to Shanghai and Vienna to Milan. These journeys around today's cityscapes reveal memories, historical facts, great monuments, sights and sounds, local myths and fleeting impressions, as well as locations where time has stood still, such as the Eiffel Tower on the banks of the Seine and the Stray Dog Cabaret on the banks of the Neva in St. Petersburg. With 160 pages, this book includes 75 painstakingly researched illustrations, all with the unmistakable and surprising graphic style of Lorenzo Petrantoni. Texts by Gianni Morelli.

Buried Not Dead Fiona McGregor 2021-02-01 Novelist Fiona McGregor's new book, *Buried Not Dead*, is a collection of essays on art, literature and performance, sexuality, activism and the life of the city. It features performance artists, writers, dancers, tattooists and DJs, some of them famous, like Marina Abramović and Mike Parr, while others, like Latai Taumoepeau, Lanny K and Kathleen Mary Fallon, are important figures but less well known. In her portraits of these performers and artists and the scenes they inhabit, McGregor creates an intimate and expansive archive of a kind rarely recorded in our histories. Fiona McGregor has a deep and enduring involvement in the worlds she represents. She came of age as an artist during an outpouring of performative queer creativity, in a community that celebrated subversion, dissent and uninhibited partygoing, and in her writing she observes the shift from that moment to new forms of cultural repression. McGregor is a participant in her essays as well as a witness — she sees through an artist's eyes and records what she perceives with a novelist's insight. In excavating the lives of others, she reveals her own, and shows the possibilities that exist beneath the surface of our culture. 'Compromise-averse, dangerous, this book is also a precious archive of radical art-making witnessed firsthand.' — Maria Tumarkin 'McGregor has a fine eye for the moment, in a text or performance, when the marvellous happens. Cutting across the boring divides between high art and low dives, *Buried Not Dead* is alive to what's alive.' — McKenzie Wark 'In a world that bludgeons you into numbness *Buried Not Dead* will startle you back to life. McGregor's book is a shriek of rage and a cry of pleasure, and sometimes it is hard to tell one from the other.' — Krissy Kneen

2014 Günter Berghaus 2014-05-21 The International Yearbook of Futurism Studies was founded in 2009, the centenary year of Italian Futurism, in order to foster intellectual cooperation between Futurism scholars across countries and academic disciplines. The Yearbook does not focus exclusively on Italian Futurism, but on the relations between Italian Futurism and other Futurisms worldwide, on artistic movements inspired by Futurism, and on artists operating in the international sphere with close contacts to Italian or Russian Futurism. Volume 4 (2014) is an open issue that addresses reactions to Italian Futurism in 16 countries (Argentina, Armenia, Brazil, Egypt, France, Germany, Great Britain, Greece, Holland, Hungary, Japan, Portugal, Russia, Slovenia, Spain, USA), and in the artistic media of photography, theatre and visual poetry.

Exploidity Nancy Perloff 2017-01-21 The artists' books made in Russia between 1910 and 1915 are like no others. Unique in their fusion of the verbal, visual, and sonic, these books are meant to be read, looked at, and listened to. Painters and poets—including Natalia Goncharova, Velimir Khlebnikov,

Mikhail Larionov, Kazimir Malevich, and Vladimir Mayakovsky— collaborated to fabricate hand-lithographed books, for which they invented a new language called zaum (a neologism meaning “beyond the mind”), which was distinctive in its emphasis on “sound as such” and its rejection of definite logical meaning. At the heart of this volume are close analyses of two of the most significant and experimental futurist books: *Mirskontsa* (Worldbackwards) and *Vzorval'* (Explodity). In addition, Nancy Perloff examines the profound differences between the Russian avant-garde and Western art movements, including futurism, and she uncovers a wide-ranging legacy in the midcentury global movement of sound and concrete poetry (the Brazilian Noigandres group, Ian Hamilton Finlay, and Henri Chopin), contemporary Western conceptual art, and the artist's book. Sound recordings of zaum poems featured in the book are available at www.getty.edu.

50 Poems Osip Mandel'shtam 1977 Poems deal with history, idleness, nature, travel, Biblical stories, aging, death, war, love, and hope

A Study Guide for Anna Akhmatova's "I Am Not One of Those Who Left the Land" Gale, Cengage Learning 2016 A Study Guide for Anna Akhmatova's "I Am Not One of Those Who Left the Land," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

Contemporary Russian Poetry Evgenii Bunimovich 2008 An anthology of representative works by forty-four living Russian poets, born after 1945, features contributions from such writers as Igor Irteniev, Marianna Geide, Anna Russ, and Booker Prize winner Sergey Gandlevsky, among others, and includes many works never before published in the West. Simultaneous.

Our Revolution: A Mother and Daughter at Midcentury Honor Moore 2020-03-10 A daughter's memoir of her mother evolves beautifully into a narrative of the far-reaching changes in women's lives in the twentieth century. With the sweep of an epic novel, *Our Revolution* follows Jenny Moore, a charismatic and brilliant woman whose life changed as she became engaged in the great twentieth-century movements for peace and social justice. Born into Boston society in 1923 and the first woman in her family to go to college, she set aside writing ambitions to marry Paul Moore, a decorated war hero who became Bishop Paul Moore. Together they had nine children—"I wanted a baseball team," Jenny said, "or a small orchestra." Rejecting a conventional path, the Moores moved to an inner-city parish in Jersey City and began their family while collaborating on a socially radical, multiracial ministry. In 1968, Jenny published her first book. "Everything was just starting," she protested—meaning an independent life inspired in part by the new feminist movement—when she was diagnosed with cancer at fifty. Jenny bequeathed to her eldest daughter, Honor, then a twenty-seven-year-old poet, her unfinished writing. As Honor pursued her own career as a writer, she was haunted by her mother's bequest. Decades later, she delves into Jenny's pages and forges a new relationship with the passionate seeker and truth teller she finds there. *Our Revolution* is a vivid, absorbing account of two women navigating the twentieth century and a daughter's story of the mother who shaped her life as an artist and a woman.

Relocations Polina Barskova 2013 Three of the strongest voices of the "Babylon Generation," named for the Russian journal that began publishing their work

The Complete Poems of Anna Akhmatova Anna Andreevna Akhmatova 1992 Akhmatova was

recognised as one of the world's great poets after her death in 1966. Refusing to leave Russia when her work was censored and her name attacked she spoke to and for the soul of her people. There are 800 poems and essays in this edition some of which have not been published in English before.

A History of Russian Literature Andrew Kahn 2018-04-19 Russia possesses one of the richest and most admired literatures of Europe, reaching back to the eleventh century. A History of Russian Literature provides a comprehensive account of Russian writing from its earliest origins in the monastic works of Kiev up to the present day, still rife with the creative experiments of post-Soviet literary life. The volume proceeds chronologically in five parts, extending from Kievan Rus' in the 11th century to the present day. The coverage strikes a balance between extensive overview and in-depth thematic focus. Parts are organized thematically in chapters, which a number of keywords that are important literary concepts that can serve as connecting motifs and 'case studies', in-depth discussions of writers, institutions, and texts that take the reader up close and. Visual material also underscores the interrelation of the word and image at a number of points, particularly significant in the medieval period and twentieth century. The History addresses major continuities and discontinuities in the history of Russian literature across all periods, and in particular bring out trans-historical features that contribute to the notion of a national literature. The volume's time-range has the merit of identifying from the early modern period a vital set of national stereotypes and popular folklore about boundaries, space, Holy Russia, and the charismatic king that offers culturally relevant material to later writers. This volume delivers a fresh view on a series of key questions about Russia's literary history, by providing new mappings of literary history and a narrative that pursues key concepts (rather more than individual authorial careers). This holistic narrative underscores the ways in which context and text are densely woven in Russian literature, and demonstrates that the most exciting way to understand the canon and the development of tradition is through a discussion of the interrelation of major and minor figures, historical events and literary politics, literary theory and literary innovation.

The Director's Prism Dussia N. Posner 2016-08-15 The Director's Prism investigates how and why three of Russia's most innovative directors— Vsevolod Meyerhold, Alexander Tairov, and Sergei Eisenstein—used the fantastical tales of German Romantic writer E. T. A. Hoffmann to reinvent the rules of theatrical practice. Because the rise of the director and the Russian cult of Hoffmann closely coincided, Posner argues, many characteristics we associate with avant-garde theater—subjective perspective, breaking through the fourth wall, activating the spectator as a co-creator—become uniquely legible in the context of this engagement. Posner examines the artistic poetics of Meyerhold's grotesque, Tairov's mime-drama, and Eisenstein's theatrical attraction through production analyses, based on extensive archival research, that challenge the notion of theater as a mirror to life, instead viewing the director as a prism through whom life is refracted. A resource for scholars and practitioners alike, this groundbreaking study provides a fresh, provocative perspective on experimental theater, intercultural borrowings, and the nature of the creative process.

The Same Solitude Catherine Ciepiela 2006 This book presents the first full account of this affair of letters and poems from its beginning in the summer of 1922 to its denouement in the 1930s.--Jacket.

The White Blackbird: A Life of the Painter Margaret Sargent by Her Granddaughter Honor Moore 2009-05-18 A striking portrait of a woman artist's struggle for life. --Arthur Miller

The Ratcatcher Marina Tsvetaeva 2000 Ignored upon its publication in 1926 in a Russian émigré periodical, Marina Tsvetaeva's extraordinary narrative poem The Ratcatcher is today deemed by critics and readers to be the zenith of her impressive oeuvre. Written in Prague and Paris in the mid-1920s and

now available in the United States for the first time, *The Ratcatcher* is at once a paean to literary tradition and a scathing attack on the materialistic, unspiritual lifestyle embraced by post-Bolshevik Russia.

Turn-of-the-century Cabaret Harold B. Segel 1987 Traces the history of the European cabaret, discusses the types of entertainment that developed in cabarets, and explains their connection with avant-garde movements.

Anna Akhmatova and Her Circle Konstantin Polivanov 1994-01-01 This powerful collection of fifteen memoirs by and about one of the greatest poets of our time weaves an unforgettable drama of friendship, grace, and courage, through long years of heartbreak and hunger.

Silent Film Richard Abel 1996 Essays on the era of silent film

Craig & Fred Craig Grossi 2017-10-31 The uplifting and unforgettable true story of a US Marine, the stray dog he met on an Afghan battlefield, and how they saved each other and now travel America together, "spreading the message of stubborn positivity." In 2010, Sergeant Craig Grossi was doing intelligence work for Marine RECON—the most elite fighters in the Corps—in a remote part of Afghanistan. While on patrol, he spotted a young dog "with a big goofy head and little legs" who didn't seem vicious or run in a pack like most strays they'd encountered. After eating a piece of beef jerky Craig offered—against military regulations—the dog began to follow him. "Looks like you made a friend," another Marine yelled. Grossi heard, "Looks like a 'Fred.'" The name stuck, and a beautiful, life-changing friendship was forged. Fred not only stole Craig's heart; he won over the RECON fighters, who helped Craig smuggle the dog into heavily fortified Camp Leatherneck in a duffel bag—risking jail and Fred's life. With the help of a crew of DHL workers, a sympathetic vet, and a military dog handler, Fred eventually made it to Craig's family in Virginia. Months later, when Craig returned to the U.S., it was Fred's turn to save the wounded Marine from Post-Traumatic Stress. Today, Craig and Fred are touching lives nationwide, from a swampy campground in a Louisiana State Park to the streets of Portland, Oregon, and everywhere in between. A poignant and inspiring tale of hope, resilience, and optimism, with a timeless message at its heart—"it is not what happens to us that matters, but how we respond to it"—*Craig & Fred* is a shining example of the power of love to transform our hearts and our lives.

The Stray Dog Cabaret 2006-12-05 A New York Review Books Original A master anthology of Russia's most important poetry, newly collected and never before published in English In the years before the 1917 Russian Revolution, the Stray Dog cabaret in St. Petersburg was the haunt of poets, artists, and musicians, a place to meet, drink, read, brawl, celebrate, and stage performances of all kinds. It has since become a symbol of the extraordinary literary ferment of that time. It was then that Alexander Blok composed his apocalyptic sequence "Twelve"; that the futurists Velimir Khlebnikov and Vladimir Mayakovsky exploded language into bold new forms; that the lapidary lyrics of Osip Mandelstam and plangent love poems of Anna Akhmatova saw the light; that the electrifying Marina Tsvetaeva stunned and dazzled everyone. Boris Pasternak was also of this company, putting together his great youthful hymn to nature, *My Sister, Life*. It was a transforming moment—not just for Russian but for world poetry—and a short-lived one. Within little more than a decade, revolution and terror were to disperse, silence, and destroy almost all the poets of the Stray Dog cabaret.

A Little Tour Through European Poetry John Taylor 2017-09-08 This book is both a sequel to author John Taylor's earlier volume *Into the Heart of European Poetry* and something different. It is a sequel

because this volume expands upon the base of the previous book to include many more European poets. It is different in that it is framed by stories in which the author juxtaposes his personal experiences involving European poetry or European poets as he travels through different countries where the poets have lived or worked. Taylor explores poetry from the Czech Republic, Denmark, Lithuania, Albania, Romania, Turkey, and Portugal, all of which were missing in the previous gathering, analyzes heady verse written in Galician, and presents an important poet born in the Chuvash Republic. His tour through European poetry also adds discoveries from countries whose languages he reads fluently—Italy, Germany (and German-speaking Switzerland), Greece, and France. Taylor's model is Valery Larbaud, to whom his criticism, with its liveliness and analytical clarity, is often compared. Readers will enjoy a renewed dialogue with European poetry, especially in an age when translations are rarely reviewed, present in literary journals, or studied in schools. This book, along with *Into the Heart of European Poetry*, motivates a dialogue by bringing foreign poetry out of the specialized confines of foreign language departments.

Culture, Politics and Governing P. Nickel 2015-02-10 *Culture, Politics, and Governing: The Contemporary Ascetics of Knowledge Production* is a critical, interdisciplinary approach to how the practices that govern the production of knowledge and culture have material consequences for how we experience everyday life.

Dictionary of Russian Women Writers B. L. Bessonov 1994 "This unique scholarly work, the work of more than 100 contributors worldwide, would have been more accurately titled 'encyclopedia' since most entries are extensive, many covering several pages ...A well designed format throughout makes for a very useable tool..." Choice

Russian Modernism Getty Center for the History of Art and the Humanities 1997 This comprehensive bibliography of the Russian Modernist holdings of the Getty Research Institute for the History of Art and the Humanities comprises both published and unpublished material dating from approximately 1905 to 1941, an era that saw unprecedented political change and an explosion of new artistic strategies. The Research Institute's holdings include Russian and foreign-language translations of Russian texts, exhibition and museum catalogues, children's books, limited editions, journals, lithographs, offprints, pamphlets, collected papers, photographic albums, plays, portfolios, posters, songs, and transcripts. This extensive reference will be essential for librarians, scholars, students, and rare book dealers

The Same Solitude Catherine Ciepiela 2018-09-05 "Still, we have the same solitude, the same journeys and searching, and the same favorite turns in the labyrinth of literature and history."—Boris Pasternak to Marina Tsvetaeva One of the most compelling episodes of twentieth-century Russian literature involves the epistolary romance that blossomed between the modernist poets Marina Tsvetaeva and Boris Pasternak in the 1920s. Only weeks after Tsvetaeva emigrated from Russia in 1922, Pasternak discovered her poetry and sent her a letter of praise and admiration. Tsvetaeva's enthusiastic response began a decade-long affair, conducted entirely through letters. This correspondence—written across the widening divide separating Soviet Russia from Russian émigrés in continental Europe—offers a view into the overlapping worlds of literary creativity, sexual identity, and political affiliation. Following both sides of their conversation, Catherine Ciepiela charts the poets' changing relations to each other, to the extraordinary political events of the period, and to literature itself. *The Same Solitude* presents the first full account of this affair of letters and poems from its beginning in the summer of 1922 to its denouement in the 1930s. Drawing on many previously untranslated letters and poems, Ciepiela describes the poets' mutual influence, both in the course of their lives and the development of their art.

Neither poet saw any separation between a poet's life and work, and Ciepiela treats each poet's letters and poems as a single text. She discusses the poets' famous triangular correspondence with Rainer Maria Rilke in 1926, and she addresses the profound significance of Tsvetaeva for Pasternak, who is often perceived (mistakenly, Ciepiela asserts) as the more detached partner. Further, this book expands our understanding of poetic modernism by showing how the poets worked through ideas about gender and writing in the context of what they themselves called a literary "marriage."

The Revolution of Marina M. Janet Fitch 2017-11-07 From the mega-bestselling author of *White Oleander* and *Paint It Black*, a sweeping historical saga of the Russian Revolution, as seen through the eyes of one young woman St. Petersburg, New Year's Eve, 1916. Marina Makarova is a young woman of privilege who aches to break free of the constraints of her genteel life, a life about to be violently upended by the vast forces of history. Swept up on these tides, Marina will join the marches for workers' rights, fall in love with a radical young poet, and betray everything she holds dear, before being betrayed in turn. As her country goes through almost unimaginable upheaval, Marina's own coming-of-age unfolds, marked by deep passion and devastating loss, and the private heroism of an ordinary woman living through extraordinary times. This is the epic, mesmerizing story of one indomitable woman's journey through some of the most dramatic events of the last century.

The Penguin Book of Russian Poetry Robert Chandler 2015-02-26 An enchanting collection of the very best of Russian poetry, edited by acclaimed translator Robert Chandler together with poets Boris Dralyuk and Irina Mashinski. In the late eighteenth and early nineteenth centuries, poetry's pre-eminence in Russia was unchallenged, with Pushkin and his contemporaries ushering in the 'Golden Age' of Russian literature. Prose briefly gained the high ground in the second half of the nineteenth century, but poetry again became dominant in the 'Silver Age' (the early twentieth century), when belief in reason and progress yielded once more to a more magical view of the world. During the Soviet era, poetry became a dangerous, subversive activity; nevertheless, poets such as Osip Mandelstam and Anna Akhmatova continued to defy the censors. This anthology traces Russian poetry from its Golden Age to the modern era, including work by several great poets - Georgy Ivanov and Varlam Shalamov among them - in captivating modern translations by Robert Chandler and others. The volume also includes a general introduction, chronology and individual introductions to each poet. Robert Chandler is an acclaimed poet and translator. His many translations from Russian include works by Aleksandr Pushkin, Nikolay Leskov, Vasily Grossman and Andrey Platonov, while his anthologies of Russian Short Stories from Pushkin to Buida and Russian Magic Tales are both published in Penguin Classics. Irina Mashinski is a bilingual poet and co-founder of the StoSvet literary project. Her most recent collection is 2013's *Ophelia i masterok* [Ophelia and the Trowel]. Boris Dralyuk is a Lecturer in Russian at the University of St Andrews and translator of many books from Russian, including, most recently, Isaac Babel's *Red Cavalry* (2014).

Flint on a Bright Stone Kirsten Blythe Painter 2006 *Flint on a Bright Stone* closes a significant gap in the history of Modernist poetry by identifying the existence of "Tempered Modernism," an international phenomenon exemplified by Akhmatova, Rilke, H.D., and Williams, and characterized by small poems written with precision, restraint, simplicity, equilibrium, and hardness.

2019 Günter Berghaus 2019-12-16 The ninth volume of the International Yearbook of Futurism Studies is dedicated to Russian Futurism and gathers ten studies that investigate the impact of F.T. Marinetti's visit to Russia in 1914; the neglected region of the Russian Far East; the artist and writers Velimir Khlebnikov, Vasily Kamensky, Maria Siniakova and Vladimir Mayakovsky; the artistic media of advertising, graphic arts, cinema and artists' books.

Teffi Edythe Haber 2018-10-18 Teffi was one of twentieth century Russia's most celebrated authors. Born Nadezhda Lokhvitskaya in 1872, she came to be admired by an impressive range of people – from Tsar Nicholas II to Lenin – and her popularity was such that sweets and perfume were named after her. She visited Tolstoy when she was 13 to haggle with him about the ending of War and Peace and Rasputin tried (and utterly failed) to seduce her. After the Bolshevik Revolution of 1917 she was exiled and lived out her days in the lively Russian émigré community of Paris, where she continued writing – and enjoying comparable fame – until her death in 1952. Teffi's best stories effortlessly shift from light humour and satire to pathos and even tragedy – ever more so when depicting the daunting hardships she and her fellow émigrés suffered in exile. While best known for her stories and feuilletons, she also moved over to other genres, from serious poetry to theatrical miniatures and even music, and inhabited an extraordinary range of spheres connected to both high and popular culture. In the first biography of her in any language, Edythe Haber here brings Teffi – who has recently been 'rediscovered' in the West to resounding acclaim – to life. Teffi's life and works afford a unique panoramic view of the cultural world of early twentieth century Russia, from the debauchery of the Silver Age to the terror and euphoria of revolution, and of interwar Russian emigration. But they also offer fresh insights into the seismic events – from the 1905 Russian Revolution and World War II to life as a refugee – that she experienced first-hand and recreated in her vivid, penetrating, moving and witty writing.

The Red Thread: Twenty Years of NYRB Classics Edwin Frank 2019-09-24 To celebrate the 20th anniversary of NYRB Classics, a handpicked anthology of selections from the series. In Greek mythology, Ariadne gave Theseus a ball of red thread to guide him through the labyrinth, and the Red Thread offers a path through and a way to explore the ins and outs and twists and turns of the celebrated NYRB Classics series, now twenty years old. The collection brings together twenty-five pieces drawn from the more than five hundred books that have come out as NYRB Classics over the last twenty years. Stories, essays, interviews, poems, along with chapters from novels and memoirs and other longer narratives have been selected by Edwin Frank, the series editor, to chart a distinctive, entertaining, and thought-provoking course across the expansive and varied terrain of the Classics series.

Written in the Dark Gennadiĭ Gor 2016 Poetry. This anthology presents a group of writers and a literary phenomenon that has been unknown even to Russian readers for 70 years, obfuscated by historical amnesia. Gennady Gor, Pavel Zaltsman, Dmitry Maksimov, Sergey Rudakov, and Vladimir Sterligov wrote these works in 1942, during the most severe winter of the Nazi Siege of Leningrad (1941-1944). In striking contrast to state-sanctioned, heroic "Blockade" poetry in which the stoic body of the exemplary citizen triumphs over death, the poems gathered here show the Siege individual (blokadnik) as a weak and desperate incarnation of Job. These poets wrote in situ about the famine, disease, madness, cannibalism, and prostitution around them – subjects so tabooed in those most-Soviet times that they would never think of publishing. Moreover, the formal ambition and macabre avant-gardism of this uncanny body of work match its horrific content, giving birth to a "poor" language which alone could reflect the depth of suffering and psychological destruction experienced by victims of that historical disaster. Polina Barskova, a Russian-language poet and scholar of the Siege, edited this volume from archival materials, and provided guidance to the translators of the poems: Anand Dibble, Ben Felker-Quinn, Ainsley Morse, Eugene Ostashevsky, Rebekah Smith, Charles Swank, Jason Wagner, and Matvei Yankelevich.

Funeral Games in Honor of Arthur Vincent Lourié Klara Moricz 2014-05-08 Funeral Games in Honor of Arthur Vincent Lourié explores the varied aesthetic impulses and ever-evolving personal motivations of Russian composer Arthur Lourié. A St. Petersburg native allied with the Futurist movement and

profoundly sympathetic to Silver Age decadence, Lourié was swept away by the Revolution; he surfaced as a Communist commissar of music before landing in Europe and America, where his career foundered. Making his way by serving others, he became Stravinsky's right-hand man, Serge Koussevitsky's ghostwriter, and philosopher Jacques Maritain's muse. Lourié left his mark on the poems of Anna Akhmatova, on the neoclassical aesthetics of Stravinsky, on Eurasianism, and on Maritain's NeoThomist musings about music. Lourié serves as a flawless lens through which aspects of Silver Age Russia, early Bolshevik rule, and the cultural space of exile come into sharper focus. But this interdisciplinary collection of essays, edited by musicologists Klára Móricz and Simon Morrison, also looks at Lourié himself as an artist and intellectual in his own right. Much of the aesthetic and technical discussion concerns his grandly eulogistic opera *The Blackamoor of Peter the Great*, understood as both a belated Symbolist work and as a NeoThomist exercise. Despite the importance Lourié attached to the opera as his masterwork, *Blackamoor* has never been performed, its fate thus serving as an emblem of Lourié's own. Yet even if Lourié seems to have been destined to be but a footnote in the pages of music history, he looms large in studies of emigration and cultural memory. Here Lourié's life, like his last opera, is presented as a meditation on the circumstances and psychology of exile. Ultimately, these essays recover a lost realm of musical and aesthetic possibilities—a Russia that Lourié, and the world, saw disappear.

Sylvia Albert Ramsdell Gurney 1996 *THE STORY*: Greg and Kate have moved to Manhattan after twenty-two years of child-raising in the suburbs. Greg's career as a financial trader is winding down, while Kate's career, as a public-school English teacher, is beginning to offer her more op

50 Writers Марк Наумович Липовецкий 2011 The largest, most comprehensive anthology of its kind, this volume brings together significant, representative stories from every decade of the 20th century. It includes the prose of officially recognized writers and dissidents, both well-known and neglected or forgotten, plus new authors from the end of the 20th century. The selections reflect the various literary trends and approaches to depicting reality in the 20th century: traditional realism, modernism, socialist realism, and post-modernism. Taken as a whole, the stories capture every major aspect of Russian life, history and culture in the 20th century. The rich array of themes and styles will be of tremendous interest to students and readers who want to learn about Russia through the engaging genre of the short story.