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Bolshevik Festivals, 1917 – 1920 "d0e44". Introduction Finding a Focus for Memory and Experience. Introduction Finding a Focus for Memory and Experience. 1 . The people's army takes up position. Orders are telephoned. Movement in the streets. . . The Red Army encloses the Winter Palace in a ring of steel. . . . A demand for surrender to avoid bloodshed is written and carried to the Winter Palace by messengers with a white flag.

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The projected director was Evreinov and the designer Iury Annenkov, who would create the grandest of the Bolshevik festivals in 1920. Based

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On the French example, mass festivals were thought to be democratic, an assumption not unique to socialists. The theatrical world also saw open-air mass theater as a salvation.

Bolshevik Festivals, 1917 – 1920

Bolshevik Festivals, 1917 – 1920 : Acknowledgments : ... Mass Spectacle and Festival Section (1920) ... On March 4, 1917, the Arts Commission (Komissiiia po delam iskusstva) was established; its leading members were the renowned author Maxim Gorky and Aleksandr Benois, Nikolai Roerich, and Mstislav Dobuzhinsky, who were connected with the World ...

Bolshevik Festivals, 1917 – 1920

Bolshevik Festivals, 1917-1920. ... a Mellon Fellowship from Stanford

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University's Center for Soviet and East European Studies, and a summer grant from the University of Illinois's Center for Russian and East European Studies. I would also like to thank my anonymous friends, advisors, and aides in Russia, particularly ...

Bolshevik Festivals, 1917 – 1920 - California Digital Library

Bolshevik Festivals, 1917 – 1920 Festivals of a One-Minded People The European progressive tradition inspired two approaches to mass drama that differed sharply in defining the "people" of people's theater. The trend followed by Kerzhentsev saw people as the oppressed masses struggling against the bourgeoisie.

Bolshevik Festivals, 1917 – 1920

Bolshevik Festivals, 1917 – 1920 James von Geldern UNIVERSITY OF

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Chatterjee structures her study chronologically, with individual chapters on 1917, 1920-1928, the First Five Year Plan, and the 1930s. She opens with a discussion of the major Marxist texts on women and of the place of festivals in Bolshevik strategy and rule.

Celebrating Women. Gender, Festival Culture, and Bolshevik ...
The October Revolution, also known as the Great October Socialist Revolution, as the official term in the Soviet Union, the Bolshevik Coup, the Bolshevik Revolution, the October Uprising, the October Coup or Red October, was a revolution in Russia led by the Bolshevik

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Party of Vladimir Lenin that was instrumental in the larger Russian Revolution of 1917 – 1923.

October Revolution - Wikipedia

Bolshevik Festivals, 1917-1920. Studies on the History of Society and Culture 15. Studies on the History of Society and Culture 15. Berkeley, Los Angeles and London: University of California Press.

Nikolai Evreinov - Wikipedia

8 James von Geldern, Bolshevik Festivals: 1917-1920 (Berkeley: University of California Press, 1993). Q Jean Jacques Rousseau's general will, the theory of one voice for the will of the masses, was largely influential during the French and the Russian Revolutions.

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Full text of "Kronstadt Rebellion : the struggle for self ...

Platon Mikhailovich Kerzhentsev (Russian:

), real name

Lebedev () (4 August 1881 – 2 June 1940) was a Russian state and party official, journalist, historian, playwright and arts theorist who was involved with the Proletkult movement. From 29 December 1930 – 23 March 1933 he served as Administrator of Affairs of the ...

Platon Kerzhentsev - Wikipedia

Von Geldern, J. (1993) Bolshevik Festivals, 1917-1920. Berkeley : University of California Press . Von Hagen , M. (1992) “ The Stalin debate and the reformulation of the Soviet past . ”

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Rethinking a Great Event: The October Revolution as Memory ...
shevnik Festivals, 1917 – 1920 (Berkeley and Los Angeles: University of
California Press, 1993), pp. ... Russia under the Bolshevnik Regime
(New York: Knopf, 1993), pp. xviii1587, and ... on local studies, and
begun to adapt approaches from other fields. Yet whereas in

1991 and the Russian Revolution: Sources, Conceptual ...

Early life. Boris Kustodiev was born in Astrakhan into the family of a
professor of philosophy, history of literature, and logic at the local
theological seminary. His father died young, and all financial and
material burdens fell on his mother's shoulders. The Kustodiev family
rented a small wing in a rich merchant's house.

Boris Kustodiev - Wikipedia

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I am also the author of Bolshevnik Festivals, 1917-1920 and two anthologies, Mass Culture in Soviet Russia and Entertaining Tsarist Russia. My current interests lie in international law and human rights. In this capacity, I represent asylum petitioners on a pro bono basis in the federal immigration court in Bloomington, MN.

Selected Works - James von Geldern - Bepress

From mid-1917 onwards, the Russian Army, the successor-organisation of the old Imperial Russian Army, started to disintegrate; the Bolsheviks used the volunteer-based Red Guards as their main military force, augmented by an armed military component of the Cheka (the Bolshevik state security apparatus).

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In the early years of the USSR, socialist festivals--events entailing enormous expense and the deployment of thousands of people--were inaugurated by the Bolsheviks. Avant-garde canvases decorated the streets, workers marched, and elaborate mass spectacles were staged. Why, with a civil war raging and an economy in ruins, did the regime sponsor such spectacles? In this first comprehensive investigation of the way festivals helped build a new political culture, James von Geldern examines the mass spectacles that captured the Bolsheviks' historical vision. Spectacle directors borrowed from a tradition that included tsarist pomp, avant-garde theater, and popular celebrations. They transformed the ideology of revolution into a mythologized sequence of events that provided new foundations for the Bolsheviks'

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claim to power. In the early years of the USSR, socialist festivals--events entailing enormous expense and the deployment of thousands of people--were inaugurated by the Bolsheviks. Avant-garde canvases decorated the streets, workers marched, and elaborate mass spectacles were staged. Why, with a civil war raging and an economy in ruins, did the regime sponsor such spectacles? In this first comprehensive investigation of the way festivals helped build a new political culture, James von Geldern examines the mass spectacles that captured the Bolsheviks' historical vision. Spectacle directors borrowed from a tradition that included tsarist pomp, avant-garde theater, and popular celebrations. They transformed the ideology of revolution into a mythologized sequence of events that provided new foundations for the Bolsheviks' claim to power.

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The essays in this collection explore the social 'construction' of the Russian peasantry in the period between Emancipation and Collectivisation, and the impact of these constructions on Tsarist and Bolshevnik agrarian policy. The international group of authors represent different trends in the historical, sociological and geographical investigations of the East European peasantry and draw both upon the insights of cultural studies and recently available archival materials to throw new light on the relationship between peasantry and other classes.

This bibliography, first published in 1957, provides citations to North American academic literature on Europe, Central Europe, the Balkans, the Baltic States and the former Soviet Union. Organised by discipline, it covers the arts, humanities, social sciences, life sciences and

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This timely guide focuses on books that deal with the major historical occurrences that have impacted Russia and Eastern Europe, including the transition from Socialism to market economics, the civil war in the Yugoslav peninsula, and the Holocaust, featuring annotations of works representative of the time and culture. Titles are arranged by country of origin and subject area. An excellent resource for academic librarians, scholars, students, and anyone interested in the region.

An exploration of the mythology and reality of post-revolutionary proletarian art in Russia as well as its expression in the festive decorations of Petrograd between 1917 and 1920.

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This text provides a source of citations to North American scholarships relating specifically to the area of Eastern Europe and the former Soviet Union. It indexes fields of scholarship such as the humanities, arts, technology and life sciences and all kinds of scholarship such as PhDs.

Focusing on a number of historical and literary personalities who were regarded with disdain in the aftermath of the 1917 revolution—figures such as Peter the Great, Ivan the Terrible, Alexander Pushkin, Leo Tolstoy, and Mikhail Lermontov—Epic Revisionism tells the fascinating story of these individuals' return to canonical status during the darkest days of the Stalin era. An inherently interdisciplinary project, Epic Revisionism features pieces on literary and cultural history, film, opera, and theater. This volume pairs scholarly essays with selections drawn from Stalin-era primary

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sources—newspaper articles, unpublished archival documents, short stories—to provide students and specialists with the richest possible understanding of this understudied phenomenon in modern Russian history. “ These scholars shed a great deal of light not only on Stalinist culture but on the politics of cultural production under the Soviet system. ” —David L. Hoffmann, Slavic Review

Kosher pork -- an oxymoron? Anna Shternshis's fascinating study traces the creation of a Soviet Jewish identity that disassociated Jewishness from Judaism. The cultural transformation of Soviet Jews between 1917 and 1941 was one of the most ambitious experiments in social engineering of the past century. During this period, Russian Jews went from relative isolation to being highly integrated into the new Soviet culture and society, while retaining a strong ethnic and cultural

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identity. This identity took shape during the 1920s and 1930s, when the government attempted to create a new Jewish culture, "national in form" and "socialist in content." Soviet and Kosher is the first study of key Yiddish documents that brought these Soviet messages to Jews, notably the "Red Haggadah," a Soviet parody of the traditional Passover manual; songs about Lenin and Stalin; scripts from regional theaters; Socialist Realist fiction; and magazines for children and adults. More than 200 interviews conducted by the author in Russia, Germany, and the United States testify to the reception of these cultural products and provide a unique portrait of the cultural life of the average Soviet Jew.

For over a century, most of the science fiction produced by the world ' s largest country has been beyond the reach of Western

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readers. This new collection aims to change that, bringing a large body of influential works into the English orbit. A scientist keeps a severed head alive, and the head lives to tell the tale... An explorer experiences life on the moon, in a story written six decades before the first moon landing... Electrical appliances respond to human anxieties and threaten to crash the electrical grid... Archaeologists discover strange powers emanating from a Central Asian excavation site... A teleporting experiment goes awry, leaving a subject to cope with a bizarre sensory swap... A boy discovers the explosive truth of his father ' s “ antiseptic ” work, stamping out dissent on distant worlds... The last 100 years in Russia have seen an astonishing diversity and depth of literary works in the science fiction genre, by authors with a dizzying array of styles and subject matter. This volume brings together 18 such works, translated into English for the first time,

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spanning from path-breaking, pre-revolutionary works of the 1890s, through the difficult Stalinist era, to post-Soviet stories published in the 1980s and 1990s.

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